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**RIGVEDIC CULTURE
OF THE
PRE-HISTORIC INDUS**

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THE
RIGVEDIC CULTURE
OF THE
PRE-HISTORIC INDUS

by
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With a Foreword by
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TO
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CHAPTER I

THE DESERTED CITY

Long before the Greeks could build a civilisation in Europe, there lived on the banks of the Indus a civilised people. They attained a high degree of civilisation. They lived in well-burnt brick-built houses, had planned streets and roads and had a drainage system comprising paved and covered drains, which could compete with any city-drainage scheme of modern times. They used gold, silver and copper and evolved wheel-made pottery that was equal to the modern pottery in design and firing. They knew the use of seals and a large number of seals bearing figures of animals and various emblems that came to light during the excavation prove the fact beyond doubt. The religious symbols discovered from the site,—the steatite human figures of male deities with horns and female figurines with and without horns,—have a close resemblance to those of modern Hinduism. They comprise in the main what in modern times is called the cult of Siva and Sakti. The majority of scholars are of

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opinion that the city was not built by the Vedic Aryans. The archæologists fixed the time of the existence of these people at about 5000 to 3000 B. C.¹

The discovery of the site was accidental. Late Rakhaldas Banerjee stumbled upon some prehistoric archæological finds, when in 1922 he was excavating a Buddhistic stupa near the site. The stupa was a Buddhist monastery built sometime between 150 A. D. and 300 A. D. Later the archæological department of the India Government took up the work.²

The archæological investigators are of opinion that the builders of the city were non-Aryans. Sir John Marshall was the pioneer of the theory. He presumed that the archæological finds exhibit the Indus people of the fourth and third millennium B. C. in possession of a highly developed culture in which no vestige of Indo-Aryan influence could be found.³

Leaving aside the anthropological discussions about the origin of this people, we shall examine the condition of the Vedic Aryas or the Indo-Aryans. In the Vedas the word Arya has been used in almost all the cases to mean 'good', 'master', 'cultured', 'guest' etc.⁴ The Vedic Aryas did not mean a 'nation', 'race' or 'people' by the

1. Sir John Marshall : Mohen-Jo-Daro and Indus Civilisation, Vol. 2.
2. Ibid.
3. Ibid.
4. Rigveda, 1.13.8, 1.156.5, 3.34.9, 4.30.18.

word Arya. Hence, it is not synonymous with the European word Aryan.

Prof. Max Muller, on the other hand, held a quite different view and thought that the word Arya was used primarily to mean a nationality. Thus he wrote : "Arya is a Sanskrit word, and in the later Sanskrit it means *noble*, of a good *family*. It was, however, originally a national name, and we see traces of it as late as the law-books of the Mânavas, where India is still called Arya-âvarta, the abode of the Aryas."⁵ In support of his argument he quoted only one Rik (1.51.8) which he translated thus : "Know thou the Aryas, O Indra, and they who are Dasyus ; punish the lawless, and deliver them unto thy servant !" In this Rik his theory fits well, but in majority of the Riks, the word does not mean a nation. He, then, referred to "Manu" and "Satapatha Brahmana"⁶ which were compiled hundreds of years after the compilation of the Vedic hymns. So, as a matter of fact they cannot depict the true Vedic conception of the word Arya.

He maintained that the root from which this word was derived, meant 'to till the land.' Thus he said : "This word ârya with a long *a* is derived from aryâ with a short *a*, and this name aryâ is applied in the later Sanskrit

5. Prof. Max Muller : The Science of Language, Vol. 1, pp. 275—277. 6. Ibid.

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to a Vaisya, or a member of the third caste.... We may well understand, therefore, how a name, originally applied to the cultivators of the soil and householders, should in time have become the general name of all Aryans. Why the householders were called *arya* is a question which would carry us too far at present. I can only state that the etymological signification of *Arya* seems to be, 'one who ploughs or tills,' and that it is connected with the root *arare*. The Aryans would seem to have chosen this name for themselves as opposed to the 'nomadic races, the *Turanians*, whose original name *Tura* implies the swiftness of the horseman.'⁷

The term *Arya* was, used to mean the Vedic Rishis and their neighbours the Persians. From Greece westward, the use of the term *Arya* is lost sight of. Prof. Max Muller said : "We have thus traced the name of *Arya* from India to the west, from the *Aryâvarta* to *Ariana*, Persia, Media, more doubtfully to Armenia and Albania, to the Iron in the Caucasus, and to some of the nomad tribes in *Transoxiana*. As we approach Europe the traces of this name grow fainter, yet they are not altogether lost."⁸ Thus we see that Prof. Max Mullar traced the word *Arya* from India to the west and not vice versa and in the course of his tracking he found that the traces of this

7. Ibid.

8. Ibid., p. 282.

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name grew fainter as he approached Europe. Hence, it is not too much to presume that the word 'Arya' actually originated in India. The Aryan speaking people were the Indians, and their language Sanskrit did originate in India. It is superfluous to think that some other primitive language was the origin of Sanskrit.

There is no proof that the Sanskrit language of the Indian Aryas was an offshoot of some parent language which was a common mother to all the Indo-European languages. 'Sanskrit' means 'reformed'. Which language was reformed? It was the archaic Vedic language which was reformed. There is no need of thinking that some foreign language was the mother of Sanskrit. The Vedic language is called in India 'Arsha' or the language of the Rishis. This language had special grammar for it. The rules of Sanskrit grammar cannot explain the Vedic language. So it may be presumed that the archaic Vedic language was the mother of the Sanskrit language. 'Arsha' and 'Arya' were words of similar origin. Both originated from roots which mean to till. Therefore these two words are synonymous. Hence, the archaic Vedic language which is also called 'Arsha' may also be called 'Arya'. In other words, the Vedic language was the language of the Vedic Aryas. The traces of Sanskrit words in the languages of the European peoples do not presuppose that these languages

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sprang from a common stock from which Sanskrit also had originated. Nowhere in the world could be traced a language from which Sanskrit had originated. It is only the Vedic language that can claim the parentship of the Sanskrit language. So, the theory of a race of Arya people with Indo-Aryan language, who had entered India at about 1500 B. C. and had conquered the aboriginal tribes, is a most improbable assumption.

India was perhaps the original home of the Arya and it is most probable that they had spread the light of civilisation to the uncivilised and semi-civilised nations of the West as well as of the East. The presence of Arya scholars in Greece and Alexandria, in the historic times, presupposes that in the pre-historic times also the people from this country went to the western world to diffuse culture. The sect of the Jews called the Essenes⁹, which was mentioned by Josephus was perhaps a Buddhist sect. Their customs were anti-Jewish, and were similar to the customs of Buddhist monks. The Jewish historian Philo¹⁰ of Alexandria, influenced by the Hindu philosophy, accepted the Indian conception of Logos, which the writer of the

9. Josephus Flavus : Complete Works (Translated by William Whitson), Vol. III, Ch. VIII.

10. E. Caird : The Evolution of Theology in Greek Philosophy, Vol. 1, pp. 184-209.

Fourth Gospel introduced into the Holy Bible.¹¹ Plotinus, in the third century A. D., became connected with the Indian philosophers at Alexandria.¹² It was most probable that such was the case also in the pre-historic times and the Indian Aryas had spread civilisation to the people of the Mediterranean shores.

The Vedic Aryas were divided into clans. The Vedic name for the clan was 'Gotra'. Vasistha, Viswamitra, Parâsar etc. are the names of the founders of clans or 'Gotras.' In that hoary past the idea of a nation did not originate. Each clan was a separate group, living with its separate ceremonial practices. These clans did not live always in amity. There were hostilities between clans and clans. It is a well-known fact that a long-drawn hostility between the Viswamitra and Vasistha Gotras resulted in murders and vilifications.

These clans were governed by their heads. There was no central government to bring them together. In Sumeria, Egypt, Assyria, and Babylon, the people were brought together under the rule of mighty sovereigns. One common government was the cause of fusion of clans into a mighty nation. In India the picture was different. The people were agrarian. They were the tillers of the soil. It is a most

11. Swami Abhedananda : The Word and the Cross.

12. Weber : History of Philosophy, p. 167.

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probable assumption that similarity of occupation brought all the rival clans together and helped them to form, at a later period, a nation. Though they had separate clan names, yet they did not hesitate to assume the common name 'Arya', the tiller of the soil. Thus a heterogeneous clannish people were threaded by a common avocational name. The nomadic hordes that lived in the mountains were called Dashyus by the Vedic Aryas. They lived by plundering the agricultural people. So, in course of time, the word Arya became associated with good qualities in contradistinction to the term Dashyu, which, as we have seen before, was used to mean persons with evil qualities etc.

This people lived in a country full of deep forest infested by ferocious animals. To protect themselves from the attack of these animals they had to take recourse to fire. They would ignite big fires in the night to scare away the denizens of the forest. In the Rigveda we find that they had to protect the place of sacrifice by igniting a girdle of fire around it. Thus, we read : "O fire, none can destroy the sacrifice which is protected on all sides by you."¹³ This custom of igniting a fire round the place of sacrifice is symbolised in the later Hindu rituals. When a Hindu, before the commencement of worship, sprinkles water around him and thinks a wall of fire has thus

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been originated to protect him from all harms, he unknowingly commemorates the aforesaid Vedic custom.

The Aryas would ignite fire. The smoke ascending the sky would become a signal to be seen from a distance. This custom was taken recourse to bring the Arya-Devas to an assemblage. In the Rigveda we find that the Agni was invoked to bring the Devas near the sacrifice : "O Agni, the Devas made you messenger when you were burning."¹⁴ In this Rik it is clear that the Devas were the performers of the sacrifice. They made Agni a messenger to bring other Devas who were not present in the place.^{14(a)} In the other Riks also we see that the fire was made messenger to bring all the Arya-Devas near the sacrifice. Thus we read : "The fire was the herald to bring the Devas."¹⁵ "O well ignited Agni, bring the Devas here. Ye messenger to Devas, make our sacrifice a success."¹⁶ O Ilit (fire), bring the Devas in their happiest chariots."¹⁷

In the Brahmanas, the later literature of the Aryas, we find that the descendants of the

14. Rigveda, 1. 1. 5.

14(a). Some of the Riks, where the word Deva has been used as mortal man, are the following :—1. 1. 2, 4 ; 1. 12. 1, 3, 4, 9, 12 ; 1. 13. 1-2, 4 ; 1. 14. 2, 6 ; 7, 8-10, 12 ; etc.

15. Rigveda. 1. 12. 1.

16. Rigveda. 1. 12. 1.

17. Rigveda. 1. 13. 5.

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Arya-Devas have forgotten their early history and the Devas have become to them the mythological deities. Their descent was still claimed, it is true, from the Devas, but this connection with the Devas was thought as something supernatural. They could not reconcile the recorded history of the Vedas with their environments. So they made confused remarks regarding the Devas. Sometimes the Devas were depicted by them as human and sometimes as supernatural beings.

Thus, we find in the Brahmanas : "The men were the Devas in ancient times."¹⁸ "The difference of the Devas and the Manushyas is due to their early or late births."¹⁹ "The earth is the residence of the Devas."²⁰ Here it is clearly indicated that the Devas were men. They lived in the earth and not in the celestial abodes. The gods ate rice in the time of the Brahmanas though their food was barley in the Vedic times, e. g. "The Nivara is the best food for the Devas."²¹ In this Sloka it is quite clear that the people at the time when the Brahmanas were compiled totally forgot the Vedic rites²²; even they lost all memory of Soma-juice that was the drink

18. मत्या ह वाऽ अग्रे देवा आसुः । श° १११२११२ ; ११२३१६
19. प्राचीनप्रजनना वै देवाः प्रतीचीनप्रजनना मनुष्याः । श° ७४२४०
20. पृथिवी वै सर्वेषां देवानामायतनम् । श° १४३२४
21. एतद्वै देवानां परममन्नं यन्नीवाराः । तै० १३१६१८
22. एतद्वै देवानां परममन्नं यत् सोमः । एतन्मनुष्याणां यत् सुरा ।
तै० १३३२३-३

of their forefathers. They began to drink wine in the place of Soma-juice and thought that it was the gods who drank Soma-juice in a Vedic sacrifice. Thus the Brahmanas say : "The best food for the Devas is the Soma-juice, the best food for the Manushya is surâ."^{22(a)} Again in the expression : "Vrihaspati is the priest of the Devas"²³, "Vrihaspati is the udgatha of the Devas",²⁴ we meet with the same idea. It is superfluous to think that the gods had any need to perform sacrifices or had power to do such material performances. So here the word Deva stands for the Arya-Devas and not for the gods.

We have seen that the people who inhabited the plain of Hindusthan were the 'Arya-Devas'. This term they used for themselves. No other people of the world was meant by this name. Swami Vivekananda also held the same opinion.²⁵

The word 'Asva' has been used many times in the Rigveda. There are two complete Suktas and several other stray Riks where the mention of the word 'Asva' is met with. The primary meaning of the word was the sun. The literal meaning of the word is "that which does not stay

22(a). See footnote 22

23. वृहस्पतिवै देवानां पुरोहितः । ऐ ८२६

24. वृहस्पतिवै देवानां उद्गाता । ता ६१५

25. Swami Vivekananda : Vartaman Bharat.

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even till to-morrow”²⁶. The sun rises and sets daily, it does not stay even for a day longer. Hence, the sun by its unchecked course is meant by the word Asva. In later times, the conception of the horse was associated with it. The original Sanskrit name for the horse was ‘Turaga’. It was the Turanians who tamed the horse first. The word ‘Tura’ in their vocabulary meant the horse. Prof. Max Muller writes : “The Aryans would seem to have chosen this name for themselves as opposed to the nomadic races, the *Turanians*, whose original name *Tura* implies the swiftness of the horseman.”²⁷ So it is probable that the idea of the horse was associated with the word ‘Asva’ at a later time.

The word Asvamedha occurred thrice in the Rigveda. In all the cases the word was the name of a King.²⁸ In the later literature of the Arya-Devas, the Brahmanas, we again meet the word. There the word meant the ‘sun’ and in some cases it stood for the name of sacrifices. Only in one case the word indicates a horse-sacrifice. The word Asvamedha actually means a sacrifice offered to the Asva and not performed

26. श्व in Sanskrit means ‘to-morrow’. अ is a negative prefix. Hence, the word अश्व means ‘anything that does not live or stay till to-morrow’.

27. Prof. Max Muller : Lectures on the Science of Language, Vol. I, p. 277.

28. Rigveda, 5. 27. 46.

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with the flesh of the horse. Perhaps a later connection with the Turanians was the cause of introduction of a sacrifice with the flesh of the horse.

The Vedic reference of the word Asva is met with in two consecutive Suktas 162 and 163 of the first Mandal and in various other stray Riks.²⁹ The 162 Sukta begins with a Rik which praised the heavenly born Asva's achievements. In the second Rik, we find the reference of goats which were sacrificed to the Asva. The fourth Rik runs thus: "The priest invokes the Asva—to whom the sacrifice is offered—thrice daily. This birthless (Asva) appeared in the first part of the Pushan, heralding his advent to the Devas." In these Riks, it is clear that the word Asva was used to mean the sun. Thus a continuous meaning runs upto the 7th. Rik. From the 8th Rik a sudden change is noticeable and the word Asva clearly means a horse. Mention of the horse's flesh, its cooking and its distribution are evident in these subsequent Riks. Such is also the case with the 163 Sukta in which all the Riks, excepting the last two, indicate that the word 'Asva' has been used to mean the sun. Only in the last two Riks the word 'Asva' means a horse.

29. Rigveda, 1. 25. 6 ; 1. 27. 1 ; 1. 116. 6 ; 1. 117. 4 ; 1. 117. 9 ; 1. 118. 9 ; 1. 162. 4 ; 1. 162. 13 ; 1. 162. 15 ; 1. 262. 1 ; 8. 5. 11 ; 8. 5. 14 ; 4. 20. 1 ; 4. 20. 17 ; 8. 39. 5.

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It is evident from the way of introduction as an appendage to a Sukta of Riks, which convey a quite different meaning from the Riks with which the Sukta began, that these latter Riks were added afterwards. It is probable that, when the Turanian invaders came down to India with their horses, the Vedic Aryas to evade an utter destruction in the hands of these barbarian people introduced the sacrifice of horse in the society and added these Riks as an appendage to Asva-Suktas.

In the Brahmanical literature also the Asva had been used for the sun. In the Pouranic mythology we learn that the Asva was born during the churning of the Kshirode ocean. In the Brahmanas too we find that the Asva came out from the water. Thus : "The Asva was born from the water".³⁰ The Kshirode ocean was nothing but the firmament. The notion of churning was formed from the phenomenon of the storm and the cloud. The first product was the Uchaisravas, the Asva. The sun sets in the western horizon where perhaps was an ocean in the time of the Vedic Aryas and rises out of the ocean on the eastern horizon. These phenomena gave rise to the idea that the sun

30. अप्स्त्योनिर्वा अश्वः । तै० 3. 8. 4. 3; 3. 8. 19. 2; 3. 8. 20. 4; अस्यो ह वाऽ अग्नेऽश्वः सम्बूद्ध लोऽश्वः सम्बूद्धः सम्बूद्धः सम्बूद्धः । श० 5. 1. 4. 5.

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was born of the ocean. The sun and the Asva are the same according to the Brahmanas. They say : "The sun is this Asva."³¹ The first product of the churning of the ocean, the Uchaisravas, is therefore the sun.

The word Asvamedha used in the Brahmanas meant the sun. Thus we see : "The sun is the Asvamedha."³² "This Twenty-one-fold Aditya is the Asvamedha."³³ "This Asvamedha is no other than the sun who gives light."³⁴ The Asvamedha, that was performed by Sree Ramachandra, was not a sacrifice with the flesh of the horse. It was a sacrifice offered to the Asva. When we read in the Padmapurana (Pâtâl-khanda) : "The majestic Asva went to the Reva lake, and disappeared in the water of the lake to the dismay of its followers"³⁵, we are at once convinced that this Asva was not an ordinary horse ; it was something else. It is evident that the Asva here referred to is the sun and the setting of the sun in the western ocean was thus put allegorically as the disappearance of the Asva in the water.

31. असौ वाऽआदित्य एषो(शुक्लः)ऽश्वः । श° 7. 3. 2. 10.

32. आसावादित्योऽश्वमेधः । श° 9. 4. 2. 18.

33. असौ वाऽ आदित्य एकविंशः सोऽश्वमेधः । श° 13. 5. 1. 5.

34. एष वाऽश्वमेधो य एष (सूर्यः) तपति । श° 10.6.5.8.

35. पद्मपूराणम्, पातालखण्डम् । २३।१०-११

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Thus we see that the word Asva was not primarily used for the horse. The word which was used in Sanskrit for the horse was Turaga. It was most probable that the horse was first tamed by the Turas or Turanians. The belief, that the horse was first used by the Kassians, an Indo-European or Aryan speaking race, is probably unfounded.

Thus the word Asva used in the Vedas and Brahmanas and sometimes in the Purânas meant the sun and not the horse. Hence the horse was unknown to the Vedic Aryas.

So we see from the foregoing discussion that only the Vedic peoples were the Aryas. They had no connection with the horse and did not know the horse till very lately. Hence, there is no difficulty in assigning the authorship of the Indus civilisation to the Vedic Aryas.

The structure of the buildings also indicates the absence of foreign influence over the culture of the people. The Sumerians and the other Mediterranean peoples had big temples connected with their religions, whereas the association of temples with the religion of the Hindus is a very recent event. Here in India, temples were built by the kings and the rich to increase their income by collection of coins which formed the part of the various offerings made to the deity. Moslem historians wrote that the Siva Linga of Somanâtha was held in the air by the attraction of four gigantic

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magnets.³⁷ When the walls of the temple were pulled down the Siva Linga fell to the ground. The kings in collusion with the temple-priests used to defraud the innocent people in the name of religion. Koutilya mentions in his Arthashastra about the means used for such fraudulent practices. Thus we see that the temples were not connected primarily with the religion in India. The congregational worship that was practised in temples was not known to the Hindus. They worshipped their deities in their respective altars at home. So the absence of temples in the Indus cities is a strong proof that the builders of the city were the Vedic Aryas.

As to the Sumerian synchronism of the civilisation, there remains strong doubts. The parabolic saw and the spear-head with undeveloped mid-rib found in the Indus cities were wanting in the Sumerian sites.³⁸ In Sumeria, the people used spear-head with very developed mid-rib and the parabolic

37. Elliot : History of India (told by her own Historian.)

38. The spear-head in use among the Indian folk was unaccountably primitive in form. Mr. Mackay points out that in Egypt and Sumar they had socketed spearhead with well-developed mid-ribs before 3000 B. C.—Sir John Marshall : The Mohenjo-Daro & Indus Civilisation, (weapons, 9.)

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type of the saw was not found there.³⁹ Moreover, we have seen that the Indus cities did not show any sign of ass-drawn or horse-drawn vehicle,⁴⁰ while the Sumerian cities had ass-drawn vehicles. So we see that the civilisation of Mohenjo-Daro was far more ancient than that of the Sumerian cities.

The fishing hooks which were found in the Indus cities, also point to the Arya origin of the city. That, the Vedic Rishis used fish in their sacrifices, is evident from the presence of a large number of Riks in the Vedas for the fish.⁴¹

The ruins of the city of Mohenjo-Daro depicts a complete disappearance of the culture of the people. The religious symbols which were unearthed in the site, have very scant reference to the modern Hindu deities. The discoveries bespeak a complete break in the culture.

There were three great changes in the religious and cultural history of the Hindus. These changes in the culture and religion have been demarcated by what are called Yugas. These Yugas are called Satya, Treta, Dwapar and Kali.

39. The saws are of parabolic type like the earliest saws of Egypt and without any rake to the teeth.—*Ibid, (Copper & Bronze, 12.)*

40. Sir Leonard Wooly : *Ur of the Chaldees*, p. 62.

41. मत्स्य, Rk., 9. 90. 5 ; 6. 44. 16 ; 1. 14. 4 ; 9. 69. 6 ; 1. 15. 1 ; 9. 21. 1 ; 9. 107. 14 ; 9. 97. 42 ; 1. 176. 1 ; 9. 90. 5 ; 9. 97. 42 ; 8. 3. 1 ; 8. 6. 39 ; 8. 13. 14 ; 8. 92. 30 ; 1. 9. 3 ; 8. 99. 2 ; etc.

In the beginning, the Satya Yuga commenced. It was conspicuous by the absence of society and marriage. The people were robust, truthful and long-lived. It was the dawn of civilisation. In the latter part of this age the society began to take new forms, which resulted in a crude division of classes in the society. A conflict between the warring and the priestly class began for the leadership of the society. Grim struggles between the two sections ended in the overthrow of the power of the warring class by the priests. The last heroes of this struggle were Parasurâma on the side of the priests and Arjuna the son of Kirtibirja on the side of the Kshatriyas. With the fall of the warring class the priests became the leaders of the society and a new regime of the social order commenced. This end of the struggle ushered in the Treta Yuga.

The Treta Yuga was marked by a genial atmosphere of good feeling between the two main sections of the society. The division into Varnas was more marked. The priests were the leaders of the society. The king was always under the control of the Brahmans. The change of culture after the Treta Yuga took place with the death of Sri Ramachandra. History says that he drowned himself to death and the citizens followed him. The narration of the incident of self-immolation by the people of a whole city was perhaps the veiled story of some foreign invasion and the total annihilation of the people.

With the advent of the Dwapar age, the institutions were much changed. The kings became the social leaders. The Kshatriyas were the dominant factors in this age. The Brahmans, who sought public approbation, had to take the avocation of the Kshatriyas. So, we see, that Dronâcharya and Kripâcharya, the scions of the Brahman Varna, took the profession of the warring class. A new regime crept in. The solar regime became the story of the past. The lunar dynasty was the dominant political power. The Vedic rites lost its hold on the society. Denouncement of the Vedic rites was marked. Sri Krishna, a hero of the lunar dynasty, spoke vehemently against the Vedic rituals. The rites of the Vedic god, Indra, were abolished by him. Hali Ram (Balarâm) was set up as an Avatar from the lunar dynasty to counteract the solar dynastic and Brahmanical Avatar Ramachandra. Thus in all the spheres a contempt upon the Brahmanical culture was marked.

After this regime of the Kshatriya ascendancy and before the beginning of Kali Yuga, an interim regime of revival of the Brahmanical cult was observed. Perhaps, in this regime, the Brahmanical rites were revised and re-written. It was, perhaps, during this period that the Srouta and Grihya Sutras and Brahmanas were compiled. The end of this small regime brought us down to the historic age and we were brought face to face with the Buddhistic regime.

The Buddhistic regime was marked by the upheaval of the Kshatriya cult. This time, it was the last blow that was aimed at the culture of the Brahmins. After this regime of the Kshatryas there was a small mimicry-regime of the Brahmanical culture during the reign of Pushyamitra, the Brahmin Emperor of Magadha.

This was followed by a regime of complete amnesty between the two warring sections of the society. This change was brought about by Sankaracharya. He was of the Brahmin caste. He found that it was impossible to counteract the Buddhistic philosophy by re-installing the Vedic rituals. (He perceived that only the highest truths of the Upanishads could sever the net of false arguments that resulted from the doctrines of a declining Buddhism.) So, to bring about a perpetual peace between the two warring classes and to drive away the misinterpretation of spiritual truths preached by the preachers of the declining Buddhism, he deliberately embraced the Upanishadic cult of the Kshatriyas.⁴²

In him the two warring sections of the Arya society embraced one another in great amity. Thus a long drawn hostility came to an end. He was the greatest of all seers that India had ever produced. So it is not an exaggeration when he says about his achievement : "Brahma was the world teacher in Satya Yuga, Vasista in Treta,

42. Gita : IV, 1. 2.

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Dwapar saw Vyasa as the world teacher and in this Kali Yuga I am born as the world teacher.”⁴³

We have seen, there were three great breaks in the culture of the Vedic Rishis with intermediate smaller regimes of reformation in the Arya society. Do any of these breaks correspond with the destruction of the Indus civilisation ? The last break of the social order coincided with the advent of the Buddha in the 6th. century B. C. With the Buddha the Kali Yuga commenced. The Dwapar Yuga covered 2860 years.⁴⁴ Adding this figure to the date of Buddha's birth we get approximately 3460 B. C. as the date of the commencement of the Dwapar Yuga. At this time, the Sumerians flourished in the lower Euphrates. They were the worshippers of the moon goddess. The appearance of the lunar dynasty in the theatre of Arya culture at this opportune moment indicated clearly that

43. In distribution of the cultural age of the Aryas, Swâmi Vivekânanda's view has been followed with some modifications.

44. From sun rise to sun rise is calculated a solar year. Hence 365 solar years or calender days make a calender year. The length of ages given in the Hindu Almanac has been divided by 365 and the result is the years of each Yuga. The calculation is made according to a Vedic reference where we find : “Ye Rhivus, ye sleep in the solar circle and ask the Aditya ‘who awakes us to work ?’. The Aditya will say : It is the rotatory force which rouse thee. The year (day) is completed, now arise.”—Rigveda, 1. 161. 13.

there was some connection between the lunar dynasty of India and the moon worshipper kings of Sumeria. This age was preceded by the Treta Yuga which covered a period of 4253 years. By adding this figure to that of Dwapar Yuga we get 7137, B. C. as the commencement of the Treta Yuga. We have seen before that the Indus civilisation was older than the Sumerian civilisation. Hence, the seeming resemblance of names of the ruling dynesties of the Sumeria and the lunar dynesty of India indicates that the Indus cities were built prior to the Dwapar Yuga. Hence it is a most probable assumption that the cities were built in the latter part of the Treta Yuga and continued to exist even upto the first part of the Dwapar Yuga. The result of the calculation of the age with the help of the Hindu Almanac, as well as the pre-ponderance of the solar over other symbols found in the Indus cities, proves that the city was built during the solar regime. Hence we may assume provisionally, that the Indus civilisation originated somewhere near about the seventh millennium B. C. and continued to the fourth millennium B. C.

CHAPTER II

SYMBOL OF SIVA

The phallic cycle of the Indus religion is comprised of two gods and one goddess. These deities, according to Sir John Marshall,¹ forming a holy triad, were worshipped by some prehistoric nameless people with whom the Indo-Aryans had no similarity either in culture or in religion.

The phallus means the male generative organ. The primary meaning of the word was a post or pole made of a fig tree. The pole of the Maypole dance, the pole of the Pole-dance of the Red Indians, the Asherim of the Jews and the Yupa of the Hindus are all poles or phallus. Hence the worship of these emblems or phallus has no connection with phallism or sex cult. The deity who was a companion to Baccus, the solar god in western Asia was represented by a pole. Hence the pole or the phallus is the symbol or effigy of a deity. In Sanskrit the name for 'effigy' is 'Palash'. 'Palash-daha' or the burning of an effigy is a common custom with the Hindus. They take recourse to this practice when any of their relatives is missing for more

1. The Mahenjo-Daro and the Indus civilisation, Vol. 1.

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than twelve years. A distinguished scholar² has traced the origin of the word 'phallus' to the Phœnician language. He maintained that 'phallus' originated from the Phœnician word 'palash' or 'palas', meaning 'that which breaks through or presses into.' The Sanskrit word 'Palâsha' is derived from the roots 'pal' and 'ash'. 'Pal' means 'to go' and 'ash' to envelop. Hence 'palâsha' literally means 'that which envelops or covers motion, i.e., one who moves.'³ So the word may mean the sun who moves from the east to the west. The Phœnician meaning of the word also may signify the sun as it 'breaks through' the envelope of darkness. This idea is also depicted in Syena Sukta of the Rigveda.⁴ Here Syena, the breaker of his own bondage, means the sun. In the Brahmanas the word 'Palâsha' has also been used to mean the sun. Thus : "The palâsha is Brahman."⁵ "The mother of all these big trees is palâsha."⁶ "From the

2. Thomas Inman : Ancient Faiths embodied in Ancient Names, Vol. II, p. 473.

3. पल्—गतौ । भ्वादि । ८२४ । पल्+घड् अर्थे क=पल-गति । (न्यास १३।३।५८)

अश् व्यासो + अल् = अशः । पलम् गतिम् व्याप्नुते अशनुते हति पलाश कर्मण्यङ् । ३।२।१

4. Rigveda, 8. 29.

5. ब्रह्म वै पलाशः । श° १।३।३।१६ ॥ ५।२।४।१८ ॥ ६।६।३।७

6. सर्वेषां वा एष वनस्पतीनां योनिं यत् पलाशः । ऐ० २।१

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‘Mânsa’ this palâsha came out, hence it is full of water and red in colour.”⁷

The sun has been called the ‘Brahman’ or ‘Big’. He is the cause of growth of herbs as well as trees. ‘Mânsa’ means the flesh. The earth was made of the flesh of the Madhu and Kaitava, and so it is also called ‘Medini’ or that which is made of flesh. Hence the Mânsa is the earth. Mânsa is also a synonym for ‘Purisha’ which means the earth.^{7a} The sun comes out as if from the womb of the earth, hence he is an offspring of the earth or mânsa. In the dawn he is red in colour. The sun is also the rain god and is thought to be full of water. Thus we see that the word ‘palâsha’ has been used for the sun in the Sanskrit as well as in the Phœnician languages. The Phœnicians were the people who migrated from the East with their language to the shores of the Mediterranean sea. A section of scholars is of opinion that the Phœnicians were the descendants of the Vedic Panis. Most probably it is they who carried the Arya language to the shores of the Mediterranean sea. The Sanskrit word Palâsha has been changed in the hands of the Hebrews to phallus.

7. मांसेभ्य एवास्य पलाशः समभवत् तस्मात् स वहुरस लोहितरसः ।

श° १३। ४। ४। १०

7(a). मांसं वै पुरीषम् । श° 8. 6. 2. 14 ; 8. 7. 3. 1.

पुरीषं वाऽ इयम् (पृथिवी) । श° 12. 5. 2. 5.

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Therefore the word phallus did not originally mean a male organ of generation. It was originally a post and as such was the symbol for the sun.

The first in the phallic Triad is the Siva Linga or the sign of Siva. In India the cult of Siva existed from time immemorial. In the Hindu Trinity he is the god of destruction. In folklore he is a great Yogi. He remains always in deep meditation. He is the consort of Uma Haimavati. The idea of penance and austerity is associated with his name. Of all the gods he is most bountiful and easily invoked. The cone is his emblem.

The conical emblem, connected with this god, had also been discovered from the pre-historic cities of the western Asia and Phoenician cities of Cyprus and Crete.⁸ The rites, observed in the western Asiatic shrines of the deity, induced Dr. Frazer to think that the cones, worshipped there, had direct connection with the phallic cult. Sir John Marshall, subscribing to the theory of Dr Frazer, opined that the presence of such conical emblems in the Indus cities was sufficient to prove that the people were worshippers of the phallic symbols.⁹

Not only in Asia but also in all the other continents of the world, the conical emblems

8. Sir James G. Frazer : *Adonis (Adonis in Cyprus)*, p. 24-25.

9. Sir John Marshall : *The Mohenjo-Daro and Indus Civilisation*, Vol. I, p. 57.

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were worshipped sometimes as poles and sometimes as cones. The Red Indians worshiped the pole as the symbol of the sun.¹⁰ During the worship it was the usage among them to tie a stag over the pole as an offering to the Sun-god. The ceremony connected with the worship is very interesting. It was analogous to the Indian pole worship known as the 'Charaka Puja,' in which the devotees pierce the muscles of their bodies, tongue and skin as an act of penance.

The cones, engraved in the coins of the Phœnician cities in Cyprus and Crete, are interesting. A double cone engraved in a coin of the city of Tyre¹¹ and a cone engraved on a Cyprian coin and flanked on the two sides by high columns bearing crescents and stars on their summits^{11a} illustrate the gods of the people.

The Ashera and palm tree worshipped by the Jews were poles. The former was made of a tree stripped of its branches and the latter the palm tree itself resembles a pole.¹² The Ashera was planted in the ground beside the

10. Mythology of All Races, North America, p. 56, 89; (plates XII, XVII.)

11. Semetic Mythology, Lanedon, p. 51. fig. 31.

11a. Sir J. G. Frazer : Adonis, p. 23.

12. "It typified the male creator, who was represented as an upright stone, a pillar, a round tower, a tree stump, an oak tree, a may pole, a spire, an obelisk, a minaret and the like."—Thomas Inman : Ancient Faiths embodied in Ancient Names, Vol. II, p. 448.

altar either of Jehova or other gods.¹³ The palm-trees were seen also as a decoration of the temple.

Dr. Frazer, the upholder of the theory of phallic association of the cones and pillars, had to revise his conclusions when in search of proof for his theory he met with some cones in western Asia, the ceremony connected with which did not reveal phallic significance of these cones. He observes : "Conical stones, apparently served as idols, have also been found in Golgi, in Cyprus and in the Phoenician temples of Malta, and cones of sand stones came to light at the shrine of the 'Mistress of Torquoise' among the barren hills and frowning precipice of Sinai."¹⁴ He further adds : "The precise significance of such an emblem remains as obscure as it was in the time of Tacitus. It appears to have been customary to anoint the sacred cone with olive oil at a solemn festival, in which the people from Lycia and Caria participated."^{14a}

The Yupa of the Vedic Rishis was the sacred pole that was anointed with Soma juice and worshipped before a Vedic sacrifice was performed.¹⁵ In the early Vedic times, it was made of a whole tree stripped of its branches. The

13. Sir. J. G. Frazer : *Adonis*, p. 12.

14. Sir J. G. Frazer : *Adonis*, p. 24-25.

14a. *Ibid.*

15. *Rigveda*, 3. 8. 1.

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Vedas say : “O the king of the forest, raise your head near the place of sacrifice, the best place on the globe.”¹⁶ Besides the circular Yupa mentioned in the Brahmanas, there were octagonal and stupa-shaped Yugas too. As : “The Yupa is made octagonal”¹⁷ “The Yupa is stupa-shaped.”¹⁸ In the modern Hindu rituals a quadrangular Yupa is worshipped. The finds of the Indus cities presented a round or circular and a stupa-shaped Yupa. A symbolic animal with six heads, which may be a symbol for an intermediary hexagonal variety of the Yupa, stands between the quadrangular and octagonal ones.

There were perhaps Yugas of various shapes and sizes. Different shapes of the Yupa perhaps indicate that they were the symbols of different clans of the Aryas.

The quadrangular type of the Yupa that is worshipped by the modern Hindus in the Sradh ceremonies is called the Vrisha. The Vrisha is anointed with mustard oil and turmerics. This custom reminds us of the western Asiatic custom of anointing the sacred cones with olive oil, the Vedic Yupa with soma juice and the Siva Linga with honey and clarified butter. The similarity of the customary rites of the symbols

16. Rigveda, 3. 8. 3.

17. अष्टाश्रियूपे भवति । श° 5. 2. 1. 5.

18. स्तुप एवास्त्व (यज्ञस्त्व) यूपः । श° 3. 5. 3. 4.

proves that all of them represent one and the same deity.

The Siva Linga is the most important cone that is worshipped in India. It is generally round in shape, but a variation is observed in the Gopeswar Siva Linga in the Himalayas which is octagonal.¹⁹ This octagonal type of the Siva Linga is similar to the octagonal Yupa. The natural form of the Siva Linga is also similar to the stupa-shaped Yupa. We may thus presume that the Siva Linga is a form of the Yupa.

Besides the cones and pillars mentioned above, there are many varieties of poles and cones which are worshipped all over the world. It is evident from the description of the rites, observed in connection with the Red Indian pole worship, that the pole was worshipped by them as an emblem of the sun. According to the historians the cones engraved on the Cretan coin is also a symbol of the sun. The engraved cone on the Cyprean coin flanked by pillars on either side with a crescent and a star on their tops probably represents the sun. The crescent and the star on the tops of the two flanking pillars were perhaps the symbols of the moon. The Asherim of the Jews was the Assyrian symbol for the sun. The Jews adopted it as their religious symbol

19. The reference of the octagonal Gopeswar Siva Linga has been supplied by a Sanyasin of Belur Math.

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from the Assyrians and connected it with their god Yaveh. This symbol was worshipped by them until the reformatory movement purged the Jewish rituals of the pagan symbolism. This purge of the pagan symbolism from the Jewish ritual did not rid the religion from the pole-worship. The palm tree figures, which were symbols of a male god or the sun and placed between two Cherubim, indicate the presence of some sort of pole worship in their religion.

The Hebrew god Yaveh travelled in a chariot borne by Cherubim.²⁰ His throne in the Temple was decorated with the figures of the Cherub.²¹ The figures of the Cherub were placed on either side of the throne which was called the Mercy Seat. These figures were made of beaten gold. Their wings were spread in such a way that they covered the Mercy Seat.²² During his ride in the heavenly chariot borne by Cherubim Yaveh was covered by the expanded wings of the Cherubim. At that time their wings burnt like burning coal of the fire and light of the lamp. In motion the chariot emitted lightnings and fire.²³

The Cherub was a mythical animal of obscure origin. The exact details of its form are not available. The only idea that may be

20. Old Testament, Ps. XVIII, 10 ; Ez. 1. 20.

21. Old Testament, Ex. XXV, 18. 19.

22. Ibid., Ez XXV, 20.

23. Ibid., Ex i, 13-14.

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formed from the Biblical writings is that the animal was first conceived as an independent deity and had some connection with lions and oxen.²⁴ This association of the deity with lions and oxen was, in a later period, the cause of its identity with the composite symbol, formed by two animals mentioned before in conjunction with the eagle and the man.²⁵ Thus the present form of the Cherub is a composition formed by the four animals. The animals that entered into the formation of the Cherub were the symbols of the sun worshipped in different countries in different names. The Vedas say that the god is one but he is worshipped in a variety of names.^{25a} The lion was worshipped in Egypt and Assyria as the symbol of the sun.²⁶ The eagle and the bull were worshipped as the symbol of the sun in India.²⁷ and Egypt.²⁸ The man is worshipped as the

24. Old Testament, i, Kings, VII, 29.

25. Ibid., Ezk. I-10.

25a. इन्द्रम् मित्रम् वरुणं अग्निमाहः अथो दिव्यः स सूर्यं गरुत्मान् ।
एकम् सद्विप्राः बहुधा वदन्ति अग्निं यमं मातरिश्वनमाहः । Rigveda,
1. 164. 46.

26. George Rowlinson : The Religion of the Ancient World, pp. 70-71.

27. The Sun as an ox, Rigveda, 1. 5. 6 ; The Sun as an Eagle, Rig., 4. 27. 1 ; 4. 27. 4.

28. George Rowlinson : The Religion of the Ancient World, p. 35 ; Wilkinson in Rowlinson's 'Herodotus', Vol. II, p. 428, note 2.

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symbol of the sun in Egypt and India.²⁹ Thus we see that the four animals that formed the Cherub were worshipped by different nations separately as the symbol of the sun.

In the time of great empires when the clans were merged into a nation, the separate deities of the clans were brought together in one place. The political fusion of separate clans into a nation gave rise to a spiritual fusion of the clan-gods into a hierarchy of gods and all the symbols of different clans were given a place in a comprehensive system of religion. Due to the fusion, the original significance of the symbols was lost and new conceptions were attached to them. The Hebrews imbibed the idea of these gods at first from the Egyptians before the exodus and then from the Assyrians. Want of proper knowledge of the symbols made them fuse all the four deities into one composite animal. The Cherub is thus a compound of four deities used to be worshipped separately as the symbol of the sun.

The wings of the Cherubim were the pencil of rays of the sun. The covering of the Mercy seat by the wings of the Cherubim was a figurative statement of the envelope of light around the sun. Thus we see that the rider of the Cherubim, Yave, is the sun. In the 'Religion of Israil'³⁰ Ashera is described as a goddess

29. Rigveda, 1. 112. 3.

30. p. 76.

who represents the female side of the sun god. Hence Ashera is also a solar symbol.

The Yupa in the Rigveda is called 'Vanaspati,' the literal meaning of which is "king of the woods", being a compound of 'Vana' and 'Pati.' According to Nighantu 'Vanas' means sun's rays and therefore Vanaspati is the lord of the sun's rays, i.e., the sun. Thus we read in the Rigveda : "Ye Lord of Vanas, ye Creator of food, ye Bright One, awaken the Devas, so that they may pour oblation to the fire.^{30a}" "The Vanaspati is adorable by sacrifice ; when the Vanaspati does not exist (e. g. in the night) no sacrifice is to be performed.³¹ "Vanaspati is the fire."^{31a} The Vanaspati is connected with the word 'Udumvara'—e. g. "All these kings of Vanas are Udumvaras.^{31b} What is Udumvara ? We read : "This Udumvara came out from the womb of the food-progenitress Mânsha.³²" Mânsha we have seen before is the earth ; hence the Udumvara that comes out of the womb of the earth is the sun. Moreover the Brahmanas say : "Indra receiving power from Prajapati crossed the water and that is why he is named Udumvara.^{32a}" Indra in the Vedic texts

30a. Rigveda : 1. 13. 11.

31. वनस्पतयो हि यज्ञिया न हि मन्युष्या यज्ञेरण्य यद्वनस्पतयो न स्युर । श° 3. 2. 2. 9.

31a. अग्निं वै वनस्पतिः । कौ० 10. 6.

31b. अथो सर्वे एते वनस्पतयो यदुम्बरः । श° 7. 5. 1. 15.

32. मांसेभ्य एवास्योर्गस्ववत्स उदुम्बरोऽभवत् । 12. 7. 1. 9.

32a. अथास्य (प्रजापतः) इन्द्र ओज आदायोदृष्ट्युदक्रामत्स उदुम्बरोऽभवत् । श° 7. 4. 1. 39.

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has been identified with the sun and hence the Uduvara as the name of Indra points clearly that Uduvara is the sun. In the present Sanskrit vocabulary 'Uduvara' has been identified with the fig tree. Being thus connected, the fig tree is worshipped as the symbol of the sun. Dr. Frazer says that Attis was represented by a pole made from a fig tree. He writes : "At vernal equinox a fig tree was cut down and was treated as a god. Its lower extremity was covered by clothes. A guild of tree-bearers carry the tree. It is decked with wreathes of violet flowers and garlands and an effigy of a young man is bound in the middle of the stem."³³

Thus we see that the pole made of fig tree is worshipped among nations in different names. It is the Phallus of the Jews, Palâsha of the Phoenicians, Effigy of Attis in Western Asia and Uduvara of the Hindus, and in all these cases it has been worshipped as a symbol of the sun.

Mr. Max Muller narrates a Lettish custom. The Letts are an Indo-European race. A Lettish myth runs thus : "There is a great Oak tree, or Apple tree or Rose tree often mentioned in Lettish songs and there seems little doubt that it was meant for an imagery tree on which every day the sun was supposed to grow up in the east. The sun is called the rose or the

33. Sir J. G. Frazer : *Attis, Adonis and Osiris*, p. 164.

golden apple and as a rose or an apple always requires a stem to grow on an invisible tree was supposed to spring up every morning.”^{33a}

A similar reference of a tree over which the sun rises daily is met with in the Yajur-veda, where we see : “Your father and mother (Dyava-prithivi or sky and the earth) have made you climb the uppermost part of the tree.”^{33b} In the Puranas, Brahma the morning sun has been mentioned as one born within a lotus flower which sprang from the naval of ‘Vishnu’ and remained connected with the Vishnu’s naval by the stem. This stem or the tree which is connected with the sun gradually absorbed the idea of the sun and afterwards became the symbol for the sun and was worshipped by the Vedic Rishis as Yupa.

It is most probable that the belief in such an imagery tree gave rise to a concrete shape leading to the conception of a temporal semblance of it in a pole. It was also probable that in search of such a pole the people struck upon the fig tree. The stem of the fig tree easily chopable with primitive weapons appealed to them. Being an ancient custom, the use of the fig tree was looked upon even in later times as sacred. The use of the fig tree^{33c} as a symbol of the sun

33a. W. Max Muller : Mythology, Ch. VI, p. 434.

33b. Yajurveda : 23. 24.

33c. औदुम्बर (यूपम्) अन्नाद्यकामस्य । ष० 4. 4.

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therefore retained its position even when better instruments to chop wood was invented. The Hindus to commemorate their ancient custom still offers twigs of fig tree to the fire of Jajna.

Moreover, we meet with the word 'Aditya Yupa' in the Brahmanas.³⁴ 'Aditya' means the sun and hence the Yupa is a symbol of the sun. The sacrificial fire that is ignited in the time of Vrisotsarga is named the Sun. The 'Vrisha' has been used in the Vedas to mean the sun.³⁵ Hence the Yupa that is worshipped as a symbol of the Vrisha is no other than the sun. It therefore follows that the figures of the bull or Vrisha that are found in the Indus cities are the symbols of the sun.

So we may conclude by saying that the earliest Yugas that were made of the fig tree actually symbolised the sun and their modern prototype the ordinary Yupa similarly represented the same deity.

During the time of Smritis and later periods of the Brahmanas, the early conception of the Yupa was lost sight of and new theories were advanced to explain the Yupa worship. About this time the Yupa had been transformed to a post

34. आदित्यो यूपः । तै० 2. 1. 5. 2. असौ वा अस्य (अग्निहोत्रस्य कर्तुः) आदित्यो यूपः । ऐ० 5. 28.

35. Rigveda, 1. 51. 6.

to which sacrificial animals were tied.³⁶ But the original significance of the sun-worship is still noticeable. The offering of a bull with eight or four kines actually indicated the worship of the sun. The bull or Vrisha was the sun and the kine were the rays of the sun. A similar practice was also observed in Egypt. They used to offer seven cows and a bull as a sacrifice. The Egyptian Papyrii say : "The Osiris Nu knoweth thee and he knoweth thy name, and he knoweth the names of your seven kine and the bull that belongeth unto thee."³⁷ The last commentator on the Hindu Law, Raghunandan, thus remarks : "The fire in a sacrifice offered to the cow was named the 'sun' by Kapila, so it is customary in the 'Vrishotsarga' to name the fire as Sun." Therefore we see that the Vrisha or the Yupa is nothing but the symbol of the sun.³⁸

Sir John Marshall finds fault with the Hindus, because they have so conventionalised the shape of Siva Linga that he is in a great trouble to trace its similarity to a phallus. He thus expresses his disapproval strongly : "Ninety per cent of them are so conventionalised that the most people would find a difficulty to

36. तस्मात् यूपऽप्त्वं पशुमालभन्ते..... । श० 3. 7. 3. 2.

37. Papyrus of Nu, (Brit. Mus. No. 10, 477, sheet 11.)

38. गोयजे सूर्यनामातु...इति कपिलेन गोयजे अग्नेः सूर्यनामाभिधानात् । रघुनन्दन, शुद्धितत्त्वम् ।

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recognise their phallic character.³⁹" It is an unjust attack on the Hindus to say that they have conventionalised the symbol of Siva to conceal its phallic character. The fact is that it is not a phallus but a symbol of the sun, because it is a type of the Vedic Yupa. It is the symbol of the sun because twelve main Siva Lingas are called "Jyotirlingas or Light symbols," which perhaps represent twelve Adityas.^{39a} And it is the symbol of the sun because the proper explanation of its component parts clearly reveals its solar nature. The three component parts of a clay-made Siva Linga are the Vajra on the apex, the Linga proper and the seat of the Linga. It is probable that the Vajra is the symbol of the sun, the Linga of the sun's rays and the Gouripatta of the earth. The Vajra being same as the Yupa is the symbol of the sun as well. Perhaps the association of the Vajra with the Siva Linga was of a later introduction. Perhaps the loss of the original conception of the symbol prompted the worshippers to add the Vajra. It is only used in the case of the clay-made Siva Linga.

The sojourn of the sun in the night has been symbolised in the Sivaratri festivities that takes

39. Sir John Marshall : The Mohenjo-Daro & Indus Civilisation, Vol. I, p. 60.

39(a) धात्यार्यमा॒ मित्रश्च वस्त्रोहंशो॒ भगस्तथा॑ । इन्द्रोविवन्धन॑
पूषाकच॑ त्वष्टाच॑ सविता॑ तथा॑ ॥ पर्यन्त्यश्चैव॑ विष्णुश्च॑ आदिथा॑ द्वादश॑
स्मृताः॑ । महाभारत॑ ।

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place in the middle of February on the fourteenth day after the full moon. In this ceremony the Siva is worshipped four times in the whole night. The setting of the sun was thought in ancient times as his death. His rising in the morning was thought as his birth. This death and birth of the sun gave rise to the allegory of the Sivaratri festivities. According to the sun's position in the sky, the whole day has been divided into three parts, morning, noon and afternoon. These three divisions of the day is applied to the sun figuratively and the sun is thought to pass through the three stages of birth, growth and death in the whole day. Perhaps an analogous division of the night into three parts corresponds with the sun's sojourn in the night—in the world of the Deads. The passing of the sun into the under-world at night was thought allegorically as his entrance in the womb of the earth. Thus we see that Ishan was the name that was given to the Siva in the first part of the night. Ishan is lord. It indicates that after the death the sun has not yet entered the womb of the earth. It is a common belief among the Hindus that the soul does not lose its individuality just after death but preserves its individuality for sometime until it enters the womb to reincarnate. The name Aghora that is given to the deity of the second part of the night signifies that the sun has entered the womb and lost his past memory. In the third part of the night the deity is

called Vamadeva. Here we come upon the mythical story of the Rishi Vamadeva, who remembered his past incarnations as well as his existence in the womb. Thus the Vamadeva name of the deity signifies that the sun is now conscious of his existence and is about to be delivered from the womb of the earth. The name of the deity of the fourth part or the dawn is 'Sadyajâta' or 'the Just-born.' This name signifies that the sun has just come out of the womb of the earth. The eastern face of Sadashiva being Sadyajâta, the sun's identity with Siva is clearly established. This completes the sun's travel in the night. Thus we see that Siva of the Sivaratri festivities is no other than the sun.

The diurnal death and birth of the solar deity gave rise to the idea of resurrection. Resurrection means reappearance of the soul on the earth in the same name and form as it had before its death. This daily phenomena of the sun's death and rebirth captured the imagination of the ancient people and they thought that their disappearance from the earth would surely and certainly be followed by a reappearance in the same name and form as they had before their death. We have seen that the sun's course in the night has been divided into three parts and has been designated as the sun's three stages of existence. Perhaps in the case of the death of human being the three parts of the night were converted into three days. The early morning

after the third part of the night has been turned to the fourth day,—the day of resurrection.

The dead sun is the first of the deads or Pitrīs. He rules in the underworld or the realm of the deads. In this phase of his existence he is called Yama. It is very interesting to know that the Yama in the Hindu mythology is the son of the sun.⁴⁰ In the day the sun covers the east, south and west and in the night he travels in the north and comes up again in the east. So, it is thought that the realm of Yama or the realm of the dead is situated on the north. His city faces the south ; thus the idea of Yama's 'southdoor', where the dead goes, was conceived. This conception caused the Hindu to lay the dead bodies with their heads placed towards the north. No Hindu will sleep with his head put northwards for this reason.

This nocturnal sojourn of the sun in the world of the deads perhaps gave rise to the idea of the resurrection of the soul on the fourth day after death. This idea was common at once to the Persians and the Vedic Hindus.^{40a} The Hindus evolved the scientific theory of reincarnation out of this primitive conception. But the Parsees stuck to their primitive one. The remnant

40. Yama of the Hindus and Osiris of the Egyptians appear to be the same god.

40a. Those who wish to know more about resurrection should read : 'Reincarnation' by Swami Abheda-nanda.

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of the conception of a resurrection of the soul on the fourth day still lingers in the Hindu society as a vestige of the old belief and on the fourth day after death a special ceremony is observed by a section of the Hindus in which they put the charcoal of the deceased's bone to some sort of ceremonial functions.

The foregoing discussions lead us to believe that the worship of the cones and the poles are associated with the sun and that the phallic cult has no connection with it. The cones are shortened poles. The pole representing the stem over which the sun grows has therefore no connection whatever with the sex cult. The association of the phallic cult with the cone and pole worship is due to a degenerated religious idea. The people forgot in course of time the real significance of the symbol and imposed upon it the most crude idea of phallus or sex worship.

In the foregoing pages we have discussed a variety of cone and pole worships. We have left out one such symbol which is worshipped by millions of people. It is the Christian cross. The modern shape of the Cross is the cause of obliteration of its primary significance. The earliest cross or the "Cross Simplex" had no cross-bar.⁴¹ It was a simple pole. So according to the theory of the Christian scholars the pole or the cross of the Christianity is surely an emblem

41. Sir William Smith, D. CL., LL. D : The Dictionary of the Bible, p. 671.

of the phallus. Therefore we may presume that the Christians are the worshippers of a phallic cult. History of the early Christianity also lends support to this theory. We know Christian ascetics lived with women ; Eusebius mentioned that in Antioch the Bishop Paul of Samasota had some young maidens in his immediate neighbourhood ;⁴² The Montanist martyr Alexander was united in spiritual marriage with a prophetess ;⁴³ and Tertulliun mentioned that the Marcionate Apelles had two spiritual wives one of whom was the prophetess Philumena.⁴⁴ These female cohelpers of the saints were called Agaptae or the female ascetics.⁴⁵ Moreover the orgies of lust that ran riot in the nunneries of the mediaeval Christianity might be reckoned as the phallic significance of the Christian cult. So if we subscribe to the phallic theory, which is invariably connected with the worship of poles or cones, then we must say that the Christianity is also a phallic cult. Swami Abhedananda writes : "There was a time when the serpent on the cross was worshipped as an emblem of Jesus Christ."⁴⁶ We shall see

42. Eusebius. H. E. (VII, p. 30.)

43. Ibid. (V, p. 18)

44. Tertulliun : De Praeser, p. 30

45. James Hastings. M.A., D.D. Encyclopaedia of Religion & Ethics, Vol. I, p. 177.

46. Swami Abhedananda : The Path of Realisation, p. 87.

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in a later chapter of the book that the deity who is connected with the snake is no other than the sun. We know that the association of the phallic cult with the poles and cones was due to a wrong presumption. Hence the pole as a symbol of the sun representing the Christian cross also falls in this category.⁴⁷

How the solar symbols cones and poles came to be associated with the sex cult is a problem very difficult to solve. There are many theories advanced to explain the practice. In western Asia it is evident, as Sir Frazer writes, that a spiritual co-habitation with a stranger before the marriage was the custom of the society, and the virgins awaited in the precincts of the temple until she was deflowered by some stranger.⁴⁸

This and similar customs connected with the worship of the cones have been associated with them due to a wrong interpretation of the symbol. The orgies of lust, that defiled the temples of the east as well as of the west, had no scriptural or moral support behind them. They were the progeny of a degraded religious life. In course of time all the religions became the victims of a natural decay. In this decadent

47. 'The natives of Mexico also used the Swastika cross as the symbol of the sun'—H. Murray Aynsley : Symbolism of the East & West, p. 70.

48. Sir J. G. Frazer : Adonis, p. 25.

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state, when the religious fervour is at an ebb, the people's imagination is captured by the priestly class by invention of new rites and rituals that suit the degenerated mental condition of the people. They continue their trade in religion by spiritualising the lower bestial instincts of the masses. So originally the religions have nothing to do with such obnoxious rites.

Thus though the cones and pillars had nothing to do with the phallic cult, nevertheless, they were associated with the cult, due to a false analogy drawn from a practice that was not primarily and virtually connected with them. So the poles and cones as we have seen were never the emblems of creation. They were the emblems of the sun. This theory of solar origin of cones and pillars is a universal one. It will explain all the cones and pillars as well as the rites connected with them. So when a Hindu worships a Siva Linga he need not be ashamed to think that he is a worshipper of the phallus of his god. He does not worship a phallus, but he worships the solar deity.

CHAPTER III

UNICORN

An one-horn animal represented by figures on the seals unearthed from the Indus cities has come to light. The number of seals bearing this figure is by far the more numerous than the seals bearing figures of any other kind. It has been named unicorn by late Rakhaldas Banerjee. Since then, the animal has been recognised by nearly all the scholars as such.¹ Ernst Mackay held a quite different view and thought that this animal is not the unicorn but a kind of Urus bull, with its two varieties *Bos Premigenius* and *Bos Namadicus*.² In the English dictionary, the unicorn means a herald. It was a mythical animal with one horn. James Hastings, in the Dictionary of the Bible, describes the animal as : "The Hebrew word for the animal was 'Reem' or 'Rem'. The Assyrians used the word 'Reim' for the unicorn....Two species of wild oxen abounded in Palestine one *Premigenius* the Auerochs of the old Germans is now quite extinct. The other *Bison Bonesus* or *Bos Urus*, which the Germans erroneously call Auerocks, still exist in the forests of Lithuania

1. Sir John Marshall : *Mohenjo-Daro and Indus Civilisation* Vol. I, p. 68.

2. Ernst Mackay : *The Indus Civilisation*, p. 8. 78. 79.

and in the Caucasia. The latter cannot be the 'Reem' on account of the shortness of its horns. The former was intended for its size and prodigious length and strength of its horns. It is likely that this is the animal intended by the Reem".³

The word unicorn was a compound of 'unas' one and 'cornu' a horn. It means one-horned. In the authorised version of the Old Testament the animal is depicted as having two horns. Unicorn is the translation of the Hebrew word 'Reem' in the King James version of the Old Testament. In the revised version of the English translation of the Old Testament it has been translated as 'wild ox'. In the Indus cities figures of two varieties of the unicorn are found. The majority of them possesses one horn but there are some figures with two horns also.

The Hebrew notion of the animal is enigmatic. By 'Reem' they meant some ferocious animal of immense strength. Thus says the Old Testament : "He hath as it were the strength of a Reem."⁴ Sometimes the horns of the animal clearly indicate some sort of head-dress, e. g., "But my horns shalt thou exalt like the horns of Reem."⁵ It seems that the Hebrew god Yaveh had his seat on the horns of the Reem. We read : "For thou hast heard me from the horns

3. p. 835.

4. Bible, Old Testament, Nu. XXIII, 22 ; XXIV, 8.

5. Ibid., Ps, XCII, 10 ; XXII, 21.

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of the Reem.”⁶ In Job the animal has been mentioned in connection with agriculture. Job’s god asks : “Will the Reem be willing to serve thee or abide by thy Crib ?” “Canst thou bind the ‘Reem’ with his band in the furrow ? Or will he harrow the valleys after thee ?”

The Reem of the Hebrews probably was not the unicorn. Urus bull or any other name that had been assigned to the Reem cannot be assigned to the unicorn of the Indus cities. So it is most probable that the figures of the one horned animal which had been used as a symbol of some deity by the people of Indus cities were indigenous of the country and the animal represented some religious conception.

It is a natural tendency of people to invent religious symbols in the semblance of some mundane object. What is that object that gave rise to the conception of a one-horned animal ? In the animal kingdom we meet with the ‘rhinoceros’ which has generally one horn on its snout. It is rare to find two horns on the snout of the rhinoceros. The Indian or white and the Javan rhinoceroses (*Rhinoceros Indicus* and *R. Sondaicus*) have incisor and canine teeth but only one horn, and the very thick skin forms shield-like folds.^{7a} The rhinoceros lives in marshy forests. The Indus cities also were on the verge of a great

6. Ibid., Deut, XXXIII, 17.

7. Ibid., Job, XXXIX, 9. 11.

7a. Standard Dictionary : Rhinoceros.

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marshy forest and it is most probable that the rhinoceros was present in that part of the country. The presence of the skeletal remains of the animal⁸ in the Indus cities also proves the fact. It is most probable that the rhinoceros with its strength and ferocity awed the Indus people. They imposed the qualities of the animal to their god. What was that god who had similarity with the rhinoceros, not only in its immense strength and invincibility but also in its horn ?

In the Vedas the sun has been named "horned"⁹ and also 'golden horned.'¹⁰ The Yupa, its symbol, has also been termed 'horned.'¹¹ According to Yaska 'Srunga' or horn means the light or pencil of rays of the sun. The sun who possessed light pencils was called by the Vedic Aryas as horned. The sun with its pencil of rays was thus conceived as a horned animal. The scorching sun of the tropics is terrible. The ferocity of the rhinoceros is also terrible and has some similarity with the scorching tropical sun. Moreover the sun was thought as the deity of rain. He lives in the heavenly ocean or Kshirode Sâgar.¹² Similar is the case with the

8. Sir John Marshall : Mohenjo-Daro and Indus Civilisation, Vol. I, (wild animals 2.)

9. शङ्खी—Rig., 3. 8. 10.

10. हिरण्यशङ्खः (सूर्यं)—Rigveda, 1. 163. 6.

11. Rigveda, 3. 8. 10.

12. असौ वै (घु-) लोकः सभुद्रो नभस्वान् (यजू० 18. 45) ।
श० 6. 4. 2. 5.

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rhinoceros who live in marshy lands. Perhaps the similarity between the two made the people conceive of a symbol of the solar deity in the semblance of the rhinoceros. Hence it may be presumed that the unicorn is a figure of the rhinoceros and as such is the symbol of the sun.

Moreover two of the figures of the unicorn are held by Ernst Mackay as solar symbols. He says : "A particularly complex example of fusion is represented by the heads of four animals...a urus bull, a tiger and two other kinds of bulls and necks of two other beasts, whose heads are missing owing to breakage of the seal. All these are arranged like rays round a circular centre which may represent the sun. A somewhat similar conception is seen on another seal, where a six rayed skirl has one ray in the form of a urus bull."¹³ In the chapter of Siva we have met with a similar fusion of animals in the cherub. There the four animals clearly signify the sun. In this case too we find the bulls represented by the figure, were the symbols of the sun. Hence the two figures mentioned by Mackay and consequently the unicorn are the symbols of the sun. The six rayed skirl being the symbol of a hexagonal Yupa and consequently of the sun clearly indicates that the unicorn is the symbol of the sun.

We find another figure of the unicorn on a

13. Ernst Mackay : The Indus Civilisation, p. 87.

seal amulet which has a figure of a goose in a circle over its head and two figures of the serpent on either side of the goose.¹⁴ This also presumably represents the sun. In a later chapter we shall see that the deity who is connected with the serpent is the sun. The goose in the centre indicates that the unicorn on this seal means the morning sun, because Brahmâ, the morning sun, has the goose as his vehicle.

In the later Hindu scriptures, the Tantras, we meet with goddess 'Ekajatâ.' Her hair is plaited in one curl with its end pointing towards the sky. She is the manifestation of goddess Târâ. She is meditated upon in company with Sadyajâta Mahâkâla Vairaba (Siva).¹⁵ In the previous chapter we have seen that the Sadyajâta Siva is the sun, his Sakti, the female goddess 'Ekajatâ' must be his rays that drive away the demon of darkness.¹⁶ We have seen that the Yupa by its conical upper end represents the sun's ray. Hence the goddess 'Ekajatâ' with

14. Sir John Marshall : Mohenjo-Daro and Indus Civilisation, Vol. III, Plate cvi, fig. 93.

15. 'सान्नां सावरणां सायूधां सपरिवारां सवाहनां सद्योजातमहाकाल-भैरवसहितां देवीं तारां श्रीमदेकजटां... ।'

16. It is a well known fact that hearing the death of Sati in the Daksha-yajna, Mahâdeva torned a plait of his hair and threw it on the earth in great wrath. This plait of hair gave rise to a fiery demon who destroyed the Yajna. Siva being the sun his plait of hair must be sun's rays.

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her sky-licking pointed plait of hair being a Symbol of the Yupa probably represents the rays of the sun. It is most probable that after the destruction of the Indus cities the conception of the unicorn which remained with the surviving people gave rise to the conception of a female goddess with one plait of hair pointing towards the sky, who also represent the rays of the solar deity. So in the place of unicorn we may call the animal 'Ekajatâ.'

From the above discussion it may be assumed that the mythical animal which has been named unicorn by some scholars actually represents the solar deity of the Vedic Aryas.

CHAPTER IV

AGNI

The 'Agni' was one of the main gods of the Vedas. He had various names, e.g., Agni, Jâtaveda, Sadyajâta, Mahisha¹ etc. It is perhaps the last name of the Agni, which is responsible for the symbol of 'Buffalo' in the Indus cities. In the Brahmanas, the later literature of the Hindus, we again meet with the word 'Mahisha' which means the Agni. Thus "Agni is Mahisha, he being born....."², "Agni is Mahisha."³

The uncheckable course of the Agni or Mahisha and its ferocity which resembled the buffalo's nature gave rise to the idea of similarity between the two and in course of time the buffalo came to be known as Mahisha.

We see that the figure of the buffalo is also a symbol of a Vedic god. Hence the Indus city of the pre-historic age is the city of the Vedic Aryas.

1. Rigveda, 1. 12. 1 ; 1. 141. 3 ; 2. 20. 7.
2. अग्निवै महिषः स हीदं जातो महान्त सर्वमैष्यात् (यजु० 12. 105.) श० 7. 3. 1. 23.
3. अग्निवै महिषः (यजु० 12. 111.) । श० 7. 3. 1. 34.

CHAPTER V

MOTHER

In a preceeding chapter, one of the phallic triad has been proved non-phallic in character. The second in the triad is the mother goddess. Her figures have been found in abundance, though in a mutilated condition, in the Indus cities.

The worship of a mother goddess was prevalent among the ancient nations. In Greece she was Diana and Astartes, in Western Asia she was Kybele and Isthmar, in Egypt she is Isis, and in India she is Aditi, the mother of all Devas or bright deities. She is the dawn of the Vedas, Vâk and Saraswati of later Hindu pantheon. She is also the 'Prithivi' of the 'Dyâvâ-Prithivi.' She is the deity of light and consequently of intelligence. The sun comes out of her womb in the morning and hence the sun is Aditya or the offspring of Aditi.

A similar goddess is also conceived as being analogous to Aditi, who is connected with the setting sun. She is the earth where the sun sets. In contradistinction to Aditi she is called Diti. Being connected with the setting or dying sun as well as the night she has been depicted as the destroyer and the mother of the dark spirits that

come out in the night. Her children are Daityas. She is conceived as a deity standing on the dead body of the Siva, the setting sun who disappears beneath her (the earth) in the western horizon in the evening.

The conception of similar dual deities which represent the earth is found in the Egyptian mythology. There a goddess of evening had been conceived who was a sister to Isis, the goddess of dawn ; her name was Nepthys. In India this conception of the two goddesses, Aditi and Diti, the creator and the destroyer, was evolved to merge them in one deity. This new deity absorbed both the functions and was worshipped by a section of the Aryas as Mother Kali. Passing through various phases of evolution, the conception of the Mother Kali has attained its highest development. She is now no more the inert earth. She is the conscious sum total of the universe. She is the male and female principle in one and the Vedantins call her 'Saguna Brahman'. She is sometimes called the father and sometimes the mother. The Tantras call her the Mother Kali. According to them she is the creator of the universe as well as its destroyer. She creates, preserves and destroys the universe at her will. The creator Brahma, the preserver Vishnu and the destroyer Siva are her children. She dances over the breast of Sadasiva, the 'Nirguna Brahman'. She is the mother of good as well as evil. But

she is neither good nor evil. Her worshippers worship the Nirguna and Saguna aspects of the Brahman joined together.

The extreme secrecy observed during her worship by a section of her worshippers may give rise to the suspicion that something wrong lurks within the system of her worship. Careful and patient study will not only show that the cause of suspicion is unfounded but will on the other hand reveal the actual inner working of a system that was kept assiduously outside the public gaze for centuries and that was carried out with the help of a code language and a code of signals formed out of the hands and fingers. It is true that in course of time many of the links have been missing and the code terms and symbols have lost their original significance, yet what remains to us of the code terms and signals of that great school of the Tantra are sufficient to indicate the tremendous power of that life-giving spring which is supplying an unending energy to sustain life and vitality to the system. The investigator is struck with awe and amazement at the strength and force still existing in the system. The system is still virile and productive and brought forth a man like Ramakrishna Paramahansa, a wonder-creation of the age, even in its seemingly decadent state.¹

1. Those who wish to know about Ramakrishna Paramhansa should read. 'My Master' by Swami

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The symbols or signs that are made with the help of the hands and fingers are called Mudras. Some of the Mudras are nothing but signs which are shown as a token of courtesy when a guest comes. Many of the Mudras are perhaps lost. Those which still exist can be recognised as the original Mudras used by the sect.

During a worship the offerings to a deity should be pure. The impurities which are many in these offerings have to be purified. There are various ways to purify them. Some are purified by water, others by sun's rays and some again by fire, clarified butter etc. These processes of purification have been concealed by this sect in the Mudras or the signal of the hands.

In our daily use the water is the main purifier. It purifies the body, utensils, clothes and other things of their dirts. This idea of purification translated the water from an ordinary liquid to a purifier of sins and consequently the rivers became pure and holy and were gradually turned to holy places of pilgrimage or Tirtha.

The word 'Tirtha' originally did not mean a holy place. It was a vehicle to cross a river². In course of time the gradual working of the mind in constantly associating the word with the vehicle of

Vivekananda, 'Gospel of Ramakrishna' by 'M.', 'Memoirs of Ramakrishna' and 'Sree Ramakrishna' by Swami Abhedananda.

2. तद् यथा समुद्रं तीर्थं प्रतरेयः । गो° शु° 5. 2.

water, perhaps, unconsciously helped to obliterate the picture of the vehicle altogether and the idea of water alone was left to be conveyed by the word, and 'Tirtha' began to mean 'water'.

During the process of purification, Tirtha is invoked from the solar circle. This solar Tirtha is therefore the water. In conjunction with the water from the sun the water from the sacred rivers is also invoked. The water from the sun is called 'Soma' in the Brahmanas. The 'Soma' is thus invariably identified with 'Tirtha.' The presentation of the 'Ankush' symbol as a purifier is an enigma because the 'Ankush' or 'Elephant's goad', we know, has very little capacity to purify the water. We shall presently see that the 'Ankush' symbol that is shown to bring down Tirtha or the 'Soma' from the sun has some connection with the Soma creeper.

The Vedic 'Soma' is a creeper.⁴ Its juice was used by the Vedic Aryas as a drink as well as an offering to their god. The juice of the creeper also was signified by the same word and it is most probable that the similarity of the juice to water was the cause of the figurative use of the word 'Soma' to mean water.⁵ In the Pouranic age the

3. आपोहि एतस्य सोमस्य लोकः । श° 4. 4. 5. 21 ; आपो वा अर्कः । श° 10. 6. 5. 2.
4. सोमः शोषधीनां अधिराजः । गो° उ° 1. 17.
5. रसः सोमः । श° 7. 3. 1. 3 ; सोमः पथः । श° 12. 7. 3. 13.

Soma was called Amrita⁶ or Sudhâ. It arose out of the Kshirode ocean when the ocean was churned. The Kshirode ocean as we know is the firmament⁷ and the Sudhâ or Amrita is therefore the rain. The rain rejuvenates and gives new life to the plants and animals and is thus thought to be the life giving nectar. Thus we see that Soma was connected with a variety of ideas but its original meaning was the Soma creeper.

Holy water and Tirtha, synonymous themselves, are also synonymous with Soma. The Ankush symbol therefore, presented in this phase of the purification of water, must have some relation with the Soma and consequently with the Soma creeper. This presumption of a probable relation of the 'Ankush' with the Soma creeper naturally gives rise to the suspicion that the 'Ankush' is probably a veiled or secret representation of the Soma creeper. That it actually is so is indicated by the form of the symbol or 'Mudra'. The bent finger of the Mudra by the side of a protruding one indicates clearly that this Mudra is a sign of the Soma creeper and represents a leaf and a sprig of the creeper. There is no more groping in the dark in search of the true significance of the symbol. We are taken aback by the suddenness of the revelation of an ancient custom concealed for centuries

6. तद्यत्तद अमृतं सोमः सः । श° 6. 5. 1. 8.

7. आपो वै धौः । श° 6. 4. 1. 6.

under the garb of an elephant-goad symbol. It is now as clear as sunshine that the Ankush Mudrâ represents neither the solar Tirtha nor the temporal Tirtha in the form of sacred rivers. The association of the symbol with these Tirthas is due to oblivion of its original significance. The Ankush Mudrâ represents the Soma creeper and symbolises the preparation of Soma juice, an ancient Vedic custom. After the preparation of the Soma, it is first mixed with water after extraction.⁸ Thus the act of showing the Ankush symbol to the water in the Koshâ is nothing but reminding us of the Vedic practice of the preparation of Soma.

Next in the series comes the 'Dhenu' Mudra. The fingers and the hands are so posed that the symbol resembles the teats of a cow. The teats are passages for the milk. Hence the exhibition of this Mudra indicates that the Soma is being mixed with the milk. In the preparation of the Soma, after its mixture with water, it is again mixed with the milk. Rigveda says: "When you are covered with the milk."⁹ "We mix you with the milk, so that the Devas will be satisfied."¹⁰ "O Pingala Soma, cows are secreting milk full of butter for you."¹¹ "Mix this Soma with the milk to

8. Rigveda, 9. 107. 2.

9. Ibid., 9. 27. 4.

10. Ibid., 9. 8. 5.

11. Ibid., 9. 31. 5.

sweeten it.”¹² This Mudra is also called ‘Amritikarani’, i.e., nectar-making. The mixture thus prepared becomes as sweet as the nectar and becomes holy of holies, sprinkling of which will purify everything. The process of the purification of water is now actually completed after the presentation of the Dhenu Mudra. We have now got the Soma prepared, but it is not drinkable fresh and immediately. It should be kept for sometime. An interval must be allowed for fermentation.

This process is symbolised in the ‘Avagunthana’ Mudra. Avagunthana means a covering. After the extraction and percolation of the Soma it is kept in a covered skin jar. The covering of the jar of course in those days was also made of skin. The Rigveda says : “When the Rittikas place the Soma in a pot covered by a skin of golden hue.”^{12a}

The percolation of the Soma was performed in a most crude way. The juice mixed with water was placed in a skin-holder. This holder had a small hole at the bottom. Three or four Kusha grasses were tied into a knot and put through that hole with the knot inside the holder and the free long ends hanging out of it. The juice percolated drop by drop by this process. Sometimes lamb-wool was used in place of the Kusha grass.¹³ This percolator was named

12. Ibid., 9. 46. 4.

12a. Ibid., 9. 75. 3.

Ashâpabitra. In the present Hindu ritual we still use Ashâpabitra made of Kusha grass but its name has been abbreviated into Pabitra. Water sprinkled with it purifies every article of a religious ceremony.

The Tantrik worshippers of the modern times sprinkle 'Kârana' in place of the purified water of the Koshâ over all the articles of worship to purify them. But they do not know the cause of such an extraordinary purifying power of Kârana which is an ordinary wine. The reason of their holding the Kârana in such high esteem lies in its original nature. The Kârana originally was the Soma. The Soma-pâtra of the Vedic Aryas has been transformed to the Sree-pâtra of the Tantrikas. The Brahmanas clearly establish the identity of Soma with Sree and say : "The Sree is Soma."¹⁴ Thus we see that all the links that were thought scattered and irrelevant come under one chain of a comprehensive system. It is very clear from the above discussions that the Tantrik rites originated from the Vedas, nay they are the disguised Vedic rites.

The fourth is the 'Matsya' Mudra. Matsya means a fish. The use of fish in a Vedic sacrifice (Yajna) was compulsory. In Rigveda there are many references of fish in connection

13. Ashâpabitra, Kush, 9. 8. 5 ; 9. 50. 2 ; 9. 50. 4 ; 9. 73. 3 ; wool, 9. 53. 2 ; 9. 85. 5 ; 9. 86. 3.

14. श्रीवै सोमः । श० 4. 1. 3. 6.

with a sacrifice. So the Matsya Mudra actually symbolises the fish that was used in a Vedic sacrifice.¹⁵

The mention of fish in connection with sacrifices had been made over and over again in the Rigveda. There is a complete Sukta in which the prayer of the fish that were caught in a net is described.¹⁶ There are many other stray Riks that mentioned the fish in a sacrifice. Macdonnell in his 'History of the Sanskrit Literature' writes : "The word for fish (Matsya) indeed only occurs once."¹⁷ Indeed not ; it occurs many many times. He is not at all correct in his statement as we have seen that there are numerous Riks present in the Rigveda which mention sacrifices with the help of fish. Thus we see : "This invigorating giver of pleasure is Somarasa mixed with fish."¹⁸ "The Indu (Somarasa) with the meat of Vrisha and fish let enter your body."¹⁹ "Ye swift Indra wish this fish with the help of Somajuice."²⁰ O Indra ! come to this Matsya sacrifice."²¹ "The sacrifice of food mixed with fish."²² "Take the invigorating (Soma juice)

15. Rigveda, 1. 175. 1 ; 1. 176. 1-2 ; 1. 14. 4; 1. 15. 1 ; 1. 9. 3. 2.

16. Rigveda, VIII, 67. (according to Dr. A. C. Das)

17. pp. 143-144.

18. Rigveda, 1. 14. 4.

19. Rigveda, 9. 90. 5.

20. Rigveda, 9. 90. 5.

21. 22. Rigveda, 1. 9. 1 ; 1. 9. 3.

mixed with the fish." "Invigorating, exhilarating Soma mixed with the fish prepared by us be brought for you." There are many other similar Riks that are connected with fish. Thus we see that the fish was used by the Vedic Aryas. Coming to the Brahmanas we see a different picture and the fish was missed altogether. This change of custom from the Rigveda to the time of the Brahmanas aptly testifies to the facts narrated before. Thus we are facing two schools of rituals that took birth in the Vedas, the Tantras and the Brahmanas. The Tantras are nearer to the Vedic Rites than the Brahmanas, because they wholly incorporated the Vedic rituals though in disguise. Hence the Tantras depict the orthodox and the Brahmanas the new and reformed Vedic school. Thus the Vedic rituals flowed into two channels: the Tantras flowed in the original course of the cult, while the Brahmanas followed the newly dug channel. In course of time the newly dug channel nearly dried up, but the original course still runs on with renewed vigour by receiving fresh waters of the doctrines of the Vedanta philosophy.

The last in the series, but not the least in importance, is the 'Yoni' Mudra. It is the symbol of the female sex. The wife in the Vedic times played a very important part in the sacrifice and she was deemed equal to her male partner in performing the Vedic rites. The male member of the society who is without a wife was debarred

from performing sacrifices. She took her seat in a Vedic sacrifice always on the right hand side of her male partner, which was a superior position to hold. In the present Hindu ritual Vedic rites are observed during Srâdha, marriage and some special sacrifices. The modern Smritis enjoin that the wife should be kept on the right side of the husband during the performance of these ceremonies.²³ The fire of Yajna is ignited by both the wife and husband together. While the husband holds the piston tightly, it is the wife who churns the piston or Arani and brings out the spark of the fire.²⁴ So this symbol is representative of the woman. When the symbol of the woman replaced her in the sacrifice none can say. It seems probable that the non-participation of the woman in the sacrifice began from the time of the Asvamedha sacrifice of Ramachandra. He made a golden effigy of Sîtâ to replace her in the sacrifice. Perhaps in course of time, the participation in the sacrifice by the woman was totally dispensed with and showing of a symbol of the female sex replaced her in the sacrifice.

Thus we see that these Mudras are symbols of important objects and persons that were needed in a Vedic sacrifice. They are still used

23. 'The wife should be placed on the right side.'
—Atri Samhita, ch. XIII, 8.

24. Katyana Samhita, ch. VIII, 4.

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by the Tantrik worshippers in their devotional exercises during the worship of the Mother Kali. The system of the Kali worship in which all these objects and persons are used is called the system of the Viras or the path of five Makâras (Pancha Makâras). They take the help of wine, fish, meat, food and woman in their devotional exercises. These five objects are named in Sanskrit in such a way that all of them begin with the letter 'Ma', hence the name five Makâras is given to the system.

The *Vija* means a seed. The idea is that as a big tree comes out of a small seed so the repetition of the small symbolic words will unfold the spiritual power that lies dormant in us. But the original idea that was connected with these *Vijas* was quite different from the present implications.

In every *Vija* the letters long 'e' and 'ma' are common. So we may take it for granted that these two letters do not convey any meaning at all. The remaining letters of each symbol may be explained in this way :²⁵

Klim (क्लिं) : Ka and La ; Ka is the air ; La is the earth. Hence the symbol means the earth surrounded by the air, in other words, the earth. Similarly 'Kali' is also the earth being a compound of Ka and La.

25. Krishnânanda Bhattachârja : *Tantrasâra*, 5th. Ed., p. 8.

Krim (क्रीं) : Ka and Ra ; Ka is the air ; Ra is the fire ; Hence the symbol stands for the fire surrounded by the air. That is the fire.

Hrim (ह्रीं) : Ha and Ra ; Ha is the sky ; Ra is the fire ; Hence the symbol means the fire in the sky, which is the sun in other words. In the Rigveda the sun is also called the fire.

Srim (श्रीं) : Sha and Ra ; Sha is the sky and Ra is the fire. So like the foregoing one it also stands for the sun.

Strim (स्रीम्) : Sa, Ta and Ra ; Sa is the water ; Ta is the air ; Ra is the fire ; Therefore, Strim means the water in the fire surrounded by the air ; that is the rain or the Soma. The rain was considered by the Aryas as water that came from the sun.

Thus we see that the principal Vijas are really the names of the Vedic deities concealed in codes. The cause of such secrecy observed during the ceremony was due perhaps to some severe social change, which forced a section of the people to take recourse to secret means to continue their rituals. A foreign invasion and defeat of the Aryas was perhaps the cause. These new masters were not favourably disposed towards the rites of their subject race and the people were forced to forsake their ancestral ceremonies. A section of the people abhorring to forsake their ancestral rites and surrender their faith to the tyrannical orders of their masters took recourse to the aforesaid means. The

secrecy thus observed about their rites perhaps could not be disclosed to their heirs, so that the key to the solution of the riddle of the secret rites was lost for ever. Nevertheless, they left sufficient clues in their literature, though in disguise, to enable the riddle to be solved.

These new masters of the Aryas were perhaps the Turanians. They were an uncivilised and barbarous people who entered India on horse back.²⁶ They were an inland people and did not take fish, hence the Aryas also were debarred from eating fish. One by one the Vedic practices gave place to the practices of the new people. A large section of the Aryas seeing the danger at once compromised with the invaders and introduced their practices in the society. The Vedic gods were substituted by the Turanian. The Turanian god was called 'Turashaha' or the "Lord of the Turas". New sacrifices, one of which was the horse sacrifice, were introduced with their loathsome paraphernalias in the society. Perhaps 'Turâyana Jajna'²⁷ was one of the sacrifices that was introduced to propitiate 'Turashaha',²⁸ the new god.

That the Rig Veda had been actually interpolated has been shown before in connection with the word 'Asva'. The Suktas of the Yayurveda too have been mis-interpreted

26. See chap. I.

27. तुरायण यज्ञः स एष स्वर्गं कामस्य यज्ञः । कौ० 4. 11.

28. तुरासाह (तुराशाह ?)—इन्द्र ।

and vivid signs of interpolation exist there too. In the chapter on Asvamedha sacrifices we are confronted with such mis-interpretation and interpolation. We have seen that the Asvamedha sacrifice is a sacrifice offered to the 'Asva' the sun and not a sacrifice performed with the flesh of the horse. The correct explanation of the texts of the Yajurveda indicates the same usage. Thus says the Yajurveda : "Ye the Lord of man, ye the Dearest of dears, ye the Lord of all Riches, do I invoke thee my Saviour ! Thou the fertiliser of the soil give birth to the day."²⁹ "They two (Dyava-Prithivi) extended their four feet (four cardinal points) in the Heavens i. e., it was the dawn. The powerful Baji (sun) enveloped the earth and began to pour (water)"³⁰ "The Sakunta (sun) came out of the earth's womb and began to tread on. He killed the darkness and continued to proceed and the retainer of the water, the clouds, let loose his hold and the water began to fall on the earth."³¹ "Your father and mother (Dyava-Prithivi) have made you climb the top of the tree. O sun, your father being connected with the earth has driven away the darkness by his fist."³² "He climbs on the rock and becomes sweaty (i.e., pours water) and he

29. Yajurveda, 23-19.

30. Ibid., 23-20.

31. Ibid., 23-22.

32. Ibid., 23-24.

nourishes the world by his rays. Like the cloud at the advent of the winter, the darkness flies away when he climbs upon the sky.”³³ These slokas are translated from the ‘Asvamedha Adhikarana’ of the Yayurveda. Here we find no trace of obscene customs. But the commentator ‘Mahidhara’ has squeezed out these and other slokas and explained them to suit the obscene customs that were prevalent and were observed in his time in a horse sacrifice.

A few slokas of the Asvamedha Adhikarana clearly indicate the presence of some obscene customs. These slokas were perhaps inserted afterwards.³⁴ It is most probable that Mahidhara the commentator was sanguine to have Vedic sanction of a custom prevalent in the society. The Turanians who have imported the horse sacrifice from their fatherland perhaps have lost their identity by that time and have been absorbed by the Arya society. Their customs became a part of the social fabric impossible to be driven out. Hence Mahidhara thought it advisable to add slokas in the Yajurveda and Riks in the Rigveda to aryanise their custom of the horse sacrifice. He wrote the commentary of the Yajurveda so that there may not remain a grain of doubt about the Vedic origin of the sacrifice. Thus an un-Vedic and foreign ceremony was introduced and sanctified with the help of interpolation of the Vedic Texts.

33. Ibid., 23-26.

34. Ibid., 23-28.

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From the foregoing discussion it may be assumed that the cult of the mother goddess is a Vedic one. She was Aditi as well as 'Prithivi' of the Vedas and Diti, Vâk and Saraswati of later Hindu pantheon.³⁵ Hers is the orthodox Vedic cult. That has no connection whatsoever with the sex cult. The presence of obscene rites in her ceremonies was due to the degraded spiritual life and the superimposition of customs of a foreign barbarous people. Her worshippers designated themselves 'Vira' (i. e., the brave), because they thought that by preserving their ancestral ceremonies they acted like gallant persons, while those who took to the new foreign rituals for fear of life were called by them 'Pashu' (i. e., animal) because these people deserted the rituals of their forefathers and acted like unprincipled animals.³⁶ For safety perhaps these

35. हयं (पृथिवी) वा अदितिः । को० 7. 6 ; तै० 1. 1. 6. 5 ; गो० उ० 1. 25.

हयं पृथिव्यदितिः । श० 1. 1. 4. 5 ; 2. 2. 1. 19.

हयं वै (पृथिवी) द्यदितिः । ऐ० 1. 8.

हयं (पृथिवी) वै वाक् । श० 4. 6. 9. 16.

वागिति पृथिवी । जै० उ० 4. 22. 11.

वागेवायं (पृथिवी-) लोकः । श० 14. 4. 3. 11.

36. In the Tantras there are three systems of worship e. g., Kulachâra, Virâchara, and Samayâchâra. These three are the actual Tantrik 'Achâras' or ways. The fourth or 'Pasvâchâra' is meant only for the novices. The above mentioned three 'Achâras' respectively are the Vedic cult of the three Vedas, Rig, Yaju and Sâma.

secret worshippers selected the dark night of the new moon as the time and the forsaken cremation ground as the place for worship. These worshippers of the secret cult designated the earth or Aditi 'Kula' or 'Kâli', their process of worship 'Kulâchara' and themselves 'Kaula' or the son of 'Kula' or Kali, the earth. A son of the earth denotes the agriculturist or the cultivator. The 'Kaula' being an agriculturist is the Vedic 'Rishi' or 'Arya'. The word 'Kaula' is thus a code for the word 'Arya' or 'Rishi'. Hence the worshippers of the Tantrik cult are the Vedic Rishis or the Vedic Aryas in a new role. This proves the Vedic origin of the system.

These worshippers perhaps shortened the Yupa to serve their secret purpose. These shortened Yugas came to be worshipped as the Siva Linga, the sign of the Siva or the sign of the Sun. It is most probable that not being satisfied with this act of merely shortening the Yupa by way of secrecy they sought for other means to strengthen their secret project and discovered figures to represent the Yugas. It is most probable that each clan of the Aryas had separate varieties of the Yupa. The figures thus created to represent the Yupa are called the Yantras by the Tantriks, and Aruna Yantras by the sun-worshippers. In "Aruna Kalpa" we find: "Point, triangle, circle, hexagon, double circle, octagon, twelve angled figure, each and one surrounded by three Bhupuras is the Aruna Yantra."

Two phases of the Vedic worship, viz., the worship of the Yupa and the worship of the fire, are presented in the modern Tantrik worship. The worship of the Yupa is now performed over its Tantrik representation the Yantras. The oblation to the fire is offered after the ceremony over the Yantra is completed. It is called 'Homa'. The Homa performed during the worship is the 'Soma sacrifice' of the Vedic Rishis. The Soma-juice was replaced by the clarified butter in the sacrifice at a later time. This Homa which stood for Soma perhaps in course of time was changed to 'Om.' As the word 'Soma' stands for the sun, so must also its new abbreviation 'Om' mean the sun^{36a} and consequently the Lord. It is the Mândukya, Mundaka and the Prasna Upanishads of the Atharva Veda that uphold and deal elaborately the theory of 'Omkâra' and find out its link with the Brahman or the Absolute. It is now a settled fact that the Atharva Veda was compiled at a later period and had Persian influence over it. The Persians who could not pronounce 'S' first changed the 'S' to 'H' and then 'H' to 'O'. Thus 'Soma' came to be pronounced as 'Om'. This change obliterated the original meaning of the word and gradually Om loosing its characteristic of Soma came to be recognised as the symbol of Saguna Brahman.

Thus far we have traced the mother worship

36a. ओमित्यसौ योऽसौ (सूर्यः) तपति । ऐ० 5. 32.

to the Vedas. We have seen how Aditi of the Veda has been turned in course of time to Kali. A doubt lingers in our minds and we ask ourselves the question : "Was the secret system of the mother worship present in the pre-historic Indus cities ?" The female figures, which were recognised as the emblems of the Mother goddess and over which the structure of the phallic theory was built, were perhaps the dolls for the children. The mutilation of these dolls does not necessarily pre-suppose a foreign invasion. We know that these clay dolls are very brittle and they lose their limbs in the hands of the young folk in no time. So a theory of mother worship cannot be woven around such fragile proofs. It is not an improbable assumption that before 1500 B. C. the secret cult of the Tantras was not promulgated. During this period (2000 B. C. to 1500 B. C.) the Turanians came down to India with their horses. From this time onwards, the Vedic cult began to flow by two different streams of culture, one Brahmanical and the other Tantrik. So, the most reasonable assumption is that the Tantrik worship was not current in the Indus cities.

The mother, who ~~seen~~ is to represent the earth, also sometimes represents the sun. In Japan, Arabia, and India the sun is recognised as a female deity as well. In India the female solar deities are Jagaddhâtri and Durgâ. Jagaddhâtri is worshipped four times in the day.

Hence it is analogous to Siva-Râtri where the deity is worshipped four times in the night. The last phase in the former case is analogous to the setting and in the latter to the rising of the sun. In the case of Durgâ pujâ the worship has been transformed and extended to four days, instead of four times in a day of the Jagaddhâtri puja. The most remarkable part of the ceremony that is observed on the eve of Durgâ pujas or Durgotsav as it is usually called is when the goddess is invoked under a 'Vilva' tree. Here under this tree she resides through the whole night and in the very early morning before sunrise she is taken into the chapel. We have seen in the chapter on Siva that ancient people conceived an imagery tree on which the sun rises daily in the east. It is most probable that he descends to the lowest part of the tree in the evening. The ceremony connected with the Durgotsav eve perhaps has some connection with this conception. It is most probable that the goddess Durgâ who represents the sun is thought to descend the imagery tree in the evening and reside the whole night at the bottom of the tree. Now why did the 'Vilva' tree come to be associated with the imagery tree ? In the Brahmanas we read : "Vilva is light"³⁷ ; "The light that is scattered on all sides and comes up by piercing

37. विल्वं ज्योतिरिति वा आचक्षते । ऐ० 2. 1.

the underworld becomes Vanaspati which is also Vilva. He bears the first fruit (sun) that comes out (from the womb of the earth) and so he is lustrous.”³⁸ Thus we see that Vilva actually means the light. So ‘Vilva’ tree means the ‘Sun Tree’ or the imagery tree of light. This imagery Sun tree has been concretised into the temporal Vilva tree, the fruit of which has some resemblance to the sun. The imagery sky or the Sun tree, we have seen, has been concretised in the Yupa. Here too the temporal semblance of the imagery Vilva or Sun tree or Sky tree becomes the wood from which the Yupa is to be made. Thus it is said in the Brâhmanas : “Those who are desirous of good fortune must make the Yupa with the Vilva.”³⁹ “The Yupa with the Vilva is for those who wish Brahmavarchasa.”⁴⁰ A similar conception is seen in regard to Asvattha tree. The Brâhmanas say : “Prajâpati lived among Devas (men). He lived among them in the form of an ‘Asva’. He lived a year (which is a day) as

38. यो मज्जा स सार्धं समवद्रूत्य शोक्त उदभिनतस एष वनस्पतिरभवत्
विलवस्तस्मात् तस्य अन्तरतः सर्वमेव फलमाद्यं भवति तस्मादु हारिद्र इव
भाति । श० 13. 4. 4. 8.

39. वलवं (यूपं कुर्वीत) अन्नाद्यकामः । कौ० 10. 1.

40. वैलवं (यूपं) व्रह्मवर्चसकामस्य (करोति) । श० 4. 4.

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Asva. So he is called Asvattha."⁴¹ "This Vanaspati which is Asvattha is born of light."⁴²

There are many other references of such trees in the mythology of nearly all races. The sycamore tree represented by the 'Taut' of the Egyptians, the sacred tree of the Assyrians and the five-storied tree representing the heaven of the Yakuts are all semblances of the imagery tree on which the sun daily rises.

The mundane representatives of the imagery tree, the Vilva, Asvathva and fig trees, are deemed sacred by the Hindus. They are not used as fuel for cooking. These trees are used only for the purpose of igniting the fire of the Jajna.

1. अश्वो रूपं कृत्वा ।

2. तदश्वत्थस्याश्वत्थत्वम् ।

3. तेजसो या एष वनस्पतिरजायत यदश्वत्थः ।

41. प्रजापातिदेवैभ्यऽनिलायत । अश्वो रूपं कृत्वा । सोऽश्वत्थे
संवत्सरमतिष्ठत । तदश्वत्थस्याश्वत्थत्वम् । तै० 3. 8. 12. 2.

42. तेजसो या एष वनस्पतिरजायत यदश्वत्थः । ऐ० 7. 32.

CHAPTER VI

THE SERPENTS

In the Rigveda Ahi¹ has been mentioned. It has been symbolised sometimes as an enormous snake². In ancient legends and myths the snake played an important part. The serpent cult was as universal as the cult of the sun. The ancient nations have left marks of their conceptions of the serpent deities in their myths. In all the legends the snake has been depicted as a sworn enemy of the good god and the warfare of the snake with him has been depicted in all those myths. The Greeks, the Egyptians, the Chinese and the Indians have their mythologies full of wars between the serpent and the god.

In the Indus cities, too, the serpents were not wanting. The painted as well as curved figures of them came to light during the excavations of the pre-historic cities of the Indus Valley.³

The Greeks named the serpent Typhoon.

1. Rigveda, 1. 187. 1.
2. Rigveda, 1. 61. 8 ; 1. 80. 13 ; 1. 103. 2.
3. Ernst Mackay : The Indus Civilisation, p. 83 ; Sir John Marshall : The Mohenjo-Daro and Indus Civilisation, Vol. I, p. 75 ; Vol. III, plate, XXVI, 29 ; plate, CXVII, 11.

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It is a composite animal, half-man and half-reptile. The upper part is human, but from the loin downwards it is an enormous snake. In the battle between the Typhoon and Zeus, the latter was hugged in the snaky coil of the former. The Typhoon then wrested from Zeus his crooked sword and with its blade cut the sinews of the god's hands and feet. Then he carried the god on his back and deposited him in the Corycian cave. Agapa and Hermes stole the missing sinews and restored them to their divine owner. Thus made whole and strong again Zeus pelted his beaten adversary with thunderbolts, drove him from place to place and at last overwhelmed him under Mount Etna.⁴

The Egyptians called the serpent Sabu, Apop, Nak etc. In their mythology it was related that the god was bitten by the serpent while he was walking in the celestial road.⁵ There were anecdotes relating to the warfare between the god and the serpent demon. In all the cases the god came out victorious and his foe was totally vanquished and cut to pieces. This act of the god released the water from the sky and rain fell to the earth. The Papyri thus relate the combat : "Your enemy, the snake fiend

4. Sir J. G. Frazer : *Adonis*, p. 127.

5. W. Max Mullar : *Egyptian Mythology*, p. 25 ;
Turin Papyri, plate, XXXII, fig. 101, 102, 103, 104, 106,
107 ; pp. 104-106.

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has been put to fire. The snake demon Sabu has been killed and thrown down. His hands were bound down and his feet were cut asunder. The vanquished rebel will not again raise his head.”⁶ “Your enemy has been put to the fire. He has been beheaded. When his enemy is killed he (the god) is visible.”⁷ “The snake fiend Nak has fallen to the earth. His hands were cut off.”⁸ “The snake fiend has been killed, his limbs were cut asunder, his body was torn to pieces. You are happy in your shrine because the snake demon Nak has been put to the fire.”⁹ There are numerous similar passages in the Egyptian Papyri, which describe the fights between the god and the snake.

The Chinese Dragon is a mysterious animal. It is a serpent with feet. It has very close connection with the water. It dwells in the pool of water in the winter, rises to the sky in the summer, thunders, brings rain and floods the rivers. It resides in the oceans and controls the tide. The Chinese mythology describes the animal thus : “The last of the four spiritual

6. Papyri of Ani, (Brit. Museum, No. 10, 470.)
7. Papyrus of Quena, (See Luman, Papyrus Egyptians, 1. 2 ; plate, 2.)
8. Papyrus of Hu-nefar. (Brit, Museum, No. 9901, sheet, 1.)
9. Papyrus of Nekt. (Brit, Museum, No. 10, 471 ; sheet, 21.) The translation of the Egyptian Papyri has been taken from 'Book of the Dead' by Sir W. Budge.

animals is Dragon, though from the view point of antiquity, it should be the first in the class. It was a Dragon horse which brought eight diagrams to Fu-Hsi in 2852 B. C. and a pair of Dragons was seen by the yellow emperor. Dragon appears in opportune times when prosperity was foretold. The Dragon can make itself visible and invisible at pleasure. It can change also its appearance in colour and size, in spring it mounts to the heavens and in autumn it seeks refuge in water. The Dragon controls clouds and rains. It appears in black cloud that precedes a thunder-storm. The Dragon is like a serpent with feet.”¹⁰

In the Rigveda the serpent is named Ahi. He was a sworn enemy to the god. The god in the Rigveda has been mentioned by various names. Indra, Varuna, Vayu, Mitra-Varuna are the names for the one and the same god. Indra fought hard to kill his enemy, the serpent demon. References of the warfare between the two are found in the Vedas. Thus the Vedas say : “He killed the first of the Ahis and let the rain fall to the ground.”¹¹ “Indra killed the Ahi who had taken refuge in the mountains.”¹² “Indra took his weapon Vajra and killed the most prominent of the Ahis.”¹³ There are many such

10. Mythology of All Races, China.
11. Rigveda, 1.32.1.
12. Rigveda, 1.39.2.
13. Rigveda, 1.32.3.

references relating to the warfare of the god and the serpent which led to the ultimate defeat of the serpent demon.

In the old Testament two words Tan and Tanin occur. These two words were synonyms for the Dragon. Gessinius derive the word from an unusual root 'Tan'—meaning 'to extend', 'to draw out'—cognate with the Sanskrit root verb 'Tan'.¹⁴

Tanin was supposed to dwell in the sea. It was a great sea monster. This monster was supposed to be like a serpent. In the Old Testament we read : "Thou breakest the heads of the Tanin in the water."¹⁵ "The Tanins and all deeps."¹⁶ In the new Testament also Tanin is described as a serpent. Thus says the Bible : "And the great Dragon (Tanin) was cast out, that old serpent, called the Devil and Satan."¹⁷

From nearly all the mythical stories above referred to, it is evident that the god had an adversary in the snake. The snake fought with him, it covered him up and sometimes became the victor. In most of the wars the ultimate defeat of the god's adversary was the result. Who is this foe of the god ? From a close examination of the myths we come to the conclusion that the serpent had some connection with the

14. Sir William Smith : Dictionary of the Bible, p. 802.

15. Old Testament, Ps. LXXIV, 13.

16. Ibid., CXLVII, 7.

17. New Testament, Rev, XII. 9.

water and had also the power to overwhelm the god. Sâyana, the commentator of the Vedas, remarked that the serpent fiend 'Ahi' is the cloud.¹⁸ The god connected with the cloud must therefore be the sun. Now we can explain the hugging of the Zeus in the snaky coils of the Typhoon, the sting of the serpent on the Egyptian god and the deadly war between Ahi and Indra. All these allegories originated from the natural phenomena of the sun's disappearance from sight due to his being overlapped by the cloud. After a severe storm or a downpour of torrential rain when the sun was again visible, the people thought that the demon of the cloud had been vanquished and the god had come out victorious. The description of the Dragon and Tanin also clearly depicts their real nature. Both of these allegorical animals had connection with the water. Therefore they represented the cloud. The Chinese Dragon, which ascends the sky in the spring and descends to some pool in the autumn for rest, is also necessarily a cloud deity, because the rainy season begins from the spring when the clouds are always in the sky and the rainy season is over in autumn when the sky is clear of all clouds. It was thus thought that the Dragon had entered the pools or lakes in the autumn.

Thus we see that the serpent was an emblem of the cloud. The Vritra or Ahi of the Rigveda

18. अहिं मेघं ।—सायन । Rigveda, 1. 32. 1.

was also the cloud. Hence the serpent figures of the Indus cities were the symbols of the cloud.

In India the phenomena of the cloud and the sun gave rise to many allegorical stories. During the rainy season when the sun is scarcely visible it was thought that the sun was slumbering or that he was dead.

The most interesting myth of the Hindus regarding the cloud and the sun is conceived in the three Ekâdashis—Shayana, Pâshmorâ and Utthâna. Shayana Ekâdashi comes up in the month of Ashâr when the sky is full of clouds. The sun is scarcely seen and so it is thought that he is sleeping. The 'Pâshmorâ' or the changing of sides occurs in the month of Aswin. In this month the rainy season is coming to an end and the sun is visible now and then and so it is conceived that the sun is changing his sides. The third comes up in the month of Kârtik, when the rainy season is over and the sun shines in his full glory in a cloudless sky. Hence it is conceived that the lord has left his bed. Perhaps this awakening of the sun from his slumber is symbolised in the ceremony that is observed on the last day of Kârtik as a day of festivity. The effigy of the sleeping sun in the shape of a plaintain sprig is thrown into the water with a garden of Adonis. The idea is that the sun leaving aside his slumber will come out of the water of the eastern ocean with replenished youth in the next morning—the new-year's day of the agrarian people.

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These allegorical stories about the sun and the cloud gave rise to the idea of a creator of good and a creator of evil. The sun is associated with all the good qualities. The whole universe resuscitates with his advent, as if from death. His appearance on the horizon drives away the hob-goblins, evil spirits, and ferocious animals to their dens. The night was a mystery to the ancients and they thought that it was the time for the release of all the evil forces from restraint. The sun is genial, he brings the day. He gives energy to perform work. Thus the solar deity became a favourite of the man. On the other hand the cloud was associated with all the evil workings. It covered the sun, brought darkness, typhoon, hurricane, hailstorm, tornado and lots of other miseries in its wake. It destroyed houses, uprooted trees, devastated crops and houses and killed men and animals by flooding the country. Thus all the evils were associated with the cloud.

In the beginning the two opposite phenomena were attributed to one deity, the sun. The rain god and the sun were the same. The cloud which was called the boar¹⁹ and the serpent was worshipped as a phase and emblem of the sun. The Jews worshipped the brazen serpent as god. The Hindus recognised the boar as one of the incarnations of Vishnu or the Sun. The

19. वराहं मेघं ।—सायन । Rigveda, 1. 11. 7.

Chinese Dragon was the cloud as well as the solar deity. Later the two phenomena were separated and were attributed to two separate deities. These two phenomena were personified and the sun became the good god and was worshipped in various names by different nations and cloud was personified as the evil god, a demon or a snake and was also given various names. Thus the sun was called Jehova, Zeus, Apollo, Tammaz, Osiris, Asur, Ahurmazda, Indra, Varuna etc. The cloud was named Ahriman, Satan, Devil, Dragon, Typhoon, Ahi etc.

Thus a conception of a creator of good and a creator of evil dawned in the minds of the ancient people. We have seen how the sun was the creator of good and the cloud of evil. In course of time this primitive conception was changed and the evolution of the society helped to evolve the conception of the creator too. The people were no longer satisfied with two gods, who were always at war. The benevolent god who was thought as the creator of good was made the supreme ruler. The creator of evil became subordinate to him. The people were hesitating to attribute evils of the world to this good god. So, to bridge the difficulty, they took away all the powers from this evil creator. He had no longer the power to create, he could only turn the good government of the beneficial god to evil. He was no longer equal but a creature of god. The theory of the double creator gave rise to

further problems which were beyond the tackling power of the theologians. How a creature of God could bring evil in His domain against His will remained a great problem unsolved.

The Hindus on the other hand got over the difficulty of two creators by the conception of one supreme deity. He was the depository of both good and evil. The two deities with which we have been confronted in the Vedas were amalgamated into one. This god was called by them the 'Saguna Brahman' or qualified Brahman. He created both the good and the evil. Life and death were two phases of the same deity. He creates as well as destroys. So the creator and the destroyer were rolled into one. Thus the notion of a second creator who was called Ahi in the Vedas was transcended by the Vedic Aryas.

CHAPTER VII

SYLVAN DEITIES.

The last of the three phallic gods was a male deity with three faces. He had horns on his head. The wild beasts remained surrounding the throne on which he sat in a posture akin to one of Yoga. Sir John Marshall thus describes the deity : "The god who is three faced is seated on a low Indian throne, in a typical attitude of Yoga, with legs bent double beneath him, heel to heel and toes turned downwards, his arms are out stretched, his hands with thumb resting on his knees. Crowning his head is a pair of horns meeting in a tall head dress. To either side of the god are four animals ; an elephant and a tiger to his right, a rhinoceros and a buffalo to his left, beneath his throne are two deer."¹ He recognised the deity as a pre-historic form of the Siva of the Hindu Trinity and the Rudra of the Vedas. Such horned gods, who had connection with animals, was not the monopoly of the Indus people. The mythologies of other ancient peoples also abound in stories of horned deities. The Celts, Phoenicians, Greeks and others worshipped such horned deities in by-gone days.

1. Sir John Marshall : Mohenjo-Daro and the Indus Civilisation, Vol. 1, p. 54 ; Vol. III, plate, XII, 17.

In Scandinavia, such a god was worshipped in early times. About the rites connected with the worship of the god, we know nothing. The figure, which was the only relic of this god, was similar to the figure unearthed from the Indus cities. This deity also is seated in a quasi-Yoga posture. He had horns on his head similar to the horns of the deer. A deer and a horse are on his right and a rhinoceros and a tiger and a lion on his left. The difference of this deity from the Indus god was in the snake which he held by its head with left hand ; in his right hand he held a circular object of obscure meaning.²

The Greeks of old worshipped the god Pan. He had horns on his head. He was thought to be the god of the flocks and the bees. About this god Swami Abhedenanda writes : "They (Greeks) believed that god Pan was the god of flocks and shepherds ; that he was the gaurdian of fishermen and bee-keepers, he was the patron of all persons occupied in hunting and in fishing. This god Pan has been described poetically as having the head and trunk of a man, with horns and a goat's beards, pugnose, pointed ears and with a goat's tail."³ The

2. John Arnott : The Mythology of All Races. Eddic., p. 246, plate, xxxii. Horned god from Gundestrupp bowl, copied from a Celtic original.

3. Swami Abhedenanda : Is Vedanta Pantheistic ? (Visvavani, 3rd. year, 2nd. number.)

Phoenicians also had such a god with horns, and from Cyprus and Crete statues of such a god have been un-earthed. All these are male deities but the figures of a female deity of such characteristic have been discovered from the Indus cities. Ernst Mackay thinks that this goddess with a human head, horns of a goat and the body, hind legs and the tail of a tiger was the female partner of the male deity.⁴

Besides these there are many figures of sylvan deities that are discovered from the Indus cities. One figure is particularly interesting. A female deity is seen amongst the branches of the tree. She represents very likely the solar deity climbing the imagery tree.

We know that the Hindus and Mahamedans of lower Bengal, who work in the deep and marshy forest of Sundarbans, do worship such deities under different names before they enter the forest to collect honey, wood, fish etc. The Hindus worship Dakshin Roy the tiger-god and the Mahamedans worship Bon Bibi the goddess of the wood.

The legend of god Pan and the modern-time custom observed by the people of lower Bengal is a key to the explanation of the mythological deities. Now we can infer that all these gods were sylvan deities. They were worshipped by those who had to go into the forest. Hence

4. Ernst Mackay : The Indus Civilisation, p. 80.

this deity of the Indus cities was, no doubt, a forest deity. The skeletons found in the Indus cities, clearly indicate that the towns were situated on the verge of great marshy swamps full of deep jungles. In this respect it resembled Calcutta with dense forests and marshy swamps of Sundarbans close by. The denizens of the forests were of similar kinds in both the places. Thus we see that, while skeletons of rhinoceros, tigers, crocodiles etc. were found in the Indus excavation, their living prototypes are seen roaming in the jungles of Sundarbans.

Though a set of Hindus and Mahamedans worship such gods, yet no mention of such deities can be discovered from their scriptures. These people, though a part and parcel of the society, are still in an uncultured state and cannot influence the culture of the advanced people with the result that their gods are never recognised by the cultured people. Similar was perhaps the case with the Indus god. He was worshipped by the low-class people. So no mention of the god could be met with in the scriptures of the Hindus. Thus we see that the absence of a reference in the Hindu Shâstras does not exclude a deity from the Hindu Pantheon. We can presume therefore that the people that worshipped such a god in the Indus cities were the Aryas, the ancestors of the modern Hindus. The god thus worshipped was therefore neither one of the phallic Triad nor was he Siva. He was a Sylvan Deity.

CONCLUSION

From the discussion of the foregoing pages it is evident that the theory of Non-Arya origin of the pre-historic Indus civilisation is untenable. The Aryas were the indigenous people of the country who built the city. They have no connection with the Aryans of the European scholars. The horse was unknown to the Vedic Aryas hence the late appearance of the Aryans with horse cannot affect the original Aryas. Absence of horse from the Indus cities therefore points clearly to the Arya origin of the city. The parabolic saw, the undeveloped mid-ribbed spear-head, the absence of temple and the absence of ass-drawn vehicle exclude the Sumerians from the builders of the city.

The Dravidian theory, notorious for the creation of a breach in the Hindu Society, is a still-born child of the Christian Fathers. These Fathers ignorant of their own religion pretend to know and understand everything religion of foreign people 'Dravid' does not mean a nation, nor does it mean a race. Originally the term was used to mean a clan. Like the Pandavas, Kurus, Panchalas Dravid also was a clan in the great Arya Family.

The religious symbols, we have noticed, have direct connection with Vedic deities and rites.

The conclusion therefore follows that the culture of the pre-historic Indus people was decidedly Vedic in origin.

CONCLUSION

One word about the religious symbols and we come to the end. We have seen that the Siva-linga is the symbol of the Vedic *Yupa*, which in its turn is the symbol of the imagery tree termed 'Kalpa-vriksha', 'Vanaspati', 'Vilva', 'Udumvara', 'Asvathva' over which the sun was thought to ascend daily by the ancients. In course of time the *Yupa*, the seat of the sun, absorbing its qualities, came to be worshipped as the emblem of the sun. Hence, the Siva-linga is the solar symbol and as such represents a Vedic deity. Moreover, the clay-made Siva-linga with Vajra is the emblem of the imagery 'Sky tree' with the sun over it. In this connection it may be said that the human figure on the tree, recognised as a sylvan deity, is perhaps the symbol of the sun ascending the imagery tree of light or the 'Sky tree' and the female figure with a tree coming out of her genitals, recognised as a nature goddess, is Aditi of the Vedas, and as such she is the goddess of the earth. She is the mother of the solar deity and hence the tree that is coming out of her genitals is the imagery tree on which the sun rises. Therefore she is also a Vedic deity.

Next comes the 'Unicorn.' The unicorn we have seen is the Rhinoceros, and as such is the symbol of the sun. The 'Varâha' of the Rigveda is a cloud symbol. The cloud and the sun being the same deity, the 'Varaha' came to be worshiped

as an incarnation of 'Vishnu,' the sun. This 'Varâha' perhaps has been symbolised by the Rhinoceros in the Indus cities. The connection of 'Varâha' with 'boar' is perhaps incorrect. Moreover, the one-toothed god 'Ganesha' has some resemblance to the Rhinoceros. The elephant is a cloud deity and as such has similarity with 'Varâha'. Hence the elephant-god 'Ganesha' and 'Varâha' are one and the same deity. It is probable that in the days following the Indus civilization the one-toothed elephant-god absorbed all the properties of the Rhinoceros or one-horned deity of Mohenjo-Daro. Moreover, we know that 'Ganesha' also is a solar deity because he wears the sacrificial thread made of a snake.

The mother worship of the Tantras, we have seen, is a Vedic ritual in a new form. So, the presence of the mother worship does not exclude the Vedic people from the city. It is a secret Vedic cult and has a code language and signals of hands. The Vedic *Yupa* has been replaced by Tantrik *Yantras*. These *Yantras* actually represent the Vedic *Yupas*. We have seen Vedic *Yupas* were made in variety of shapes, similarly the Tantrik *Yantras* are of various shapes. The solar deity who was invoked over the *Yupa*, the semblance of the imagery tree, is now invoked in quite new names and forms upon these 'Yantras'—a still more abstract symbol of the imagery tree. The Vedic

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worship of the solar deity and the fire is now represented respectively in the worship of the deity over the 'Yantra' and the 'Homa.' The symbols made with the help of the hands, called 'Mudras,' we have seen, are the symbols for Vedic articles and persons needed in a sacrifice. The Tantrik 'Vijas' we have seen are the codified name of the Vedic deities. In this connection the 'Vija' Krim have been deciphered as the name of the fire, but, continuing our investigation, we find that actually it will be the name for the lightning. The temporal fire is Ram. Thus three Vedic fires sun, lightning and fire are represented by Hrim, Krim, Ram, respectively. Thus the mother-worship also is a Vedic cult.

The buffalo is the symbol of the fire and bull of the sun hence they both are vedic symbols.

The serpent, a cloud deity, is the representative of the Vedic Soma and hence a symbol for a Vedic deity.

Thus we see that the Vedic gods sun, fire, earth, and soma were represented by the religious symbols of the Indus cities. So, it is clear that the civilization was decidedly Vedic in origin.

ERRATA

Page	Lines	In place of	Read
xiii	3	Neandarthel	Neanderthal
xiii	Footnote	Controaversy	Controversy
xiii	„	Replay's	Riplay's
1	15	prove	proves
2	Footnote	Vol 2	Vol 1
4	28	Max mullar	Max Mueller
6	Footnote	Whitson	Whiston
15	20	refferred	referred
17	3	collussion	collusion
23	7	7137	7713
40	Footnote	विवन्धन	विवस्वन
46	25	became	become
58	19	preceeding	preceding
58	19	are	is
65	9	Macdonnell	Macdonnel

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